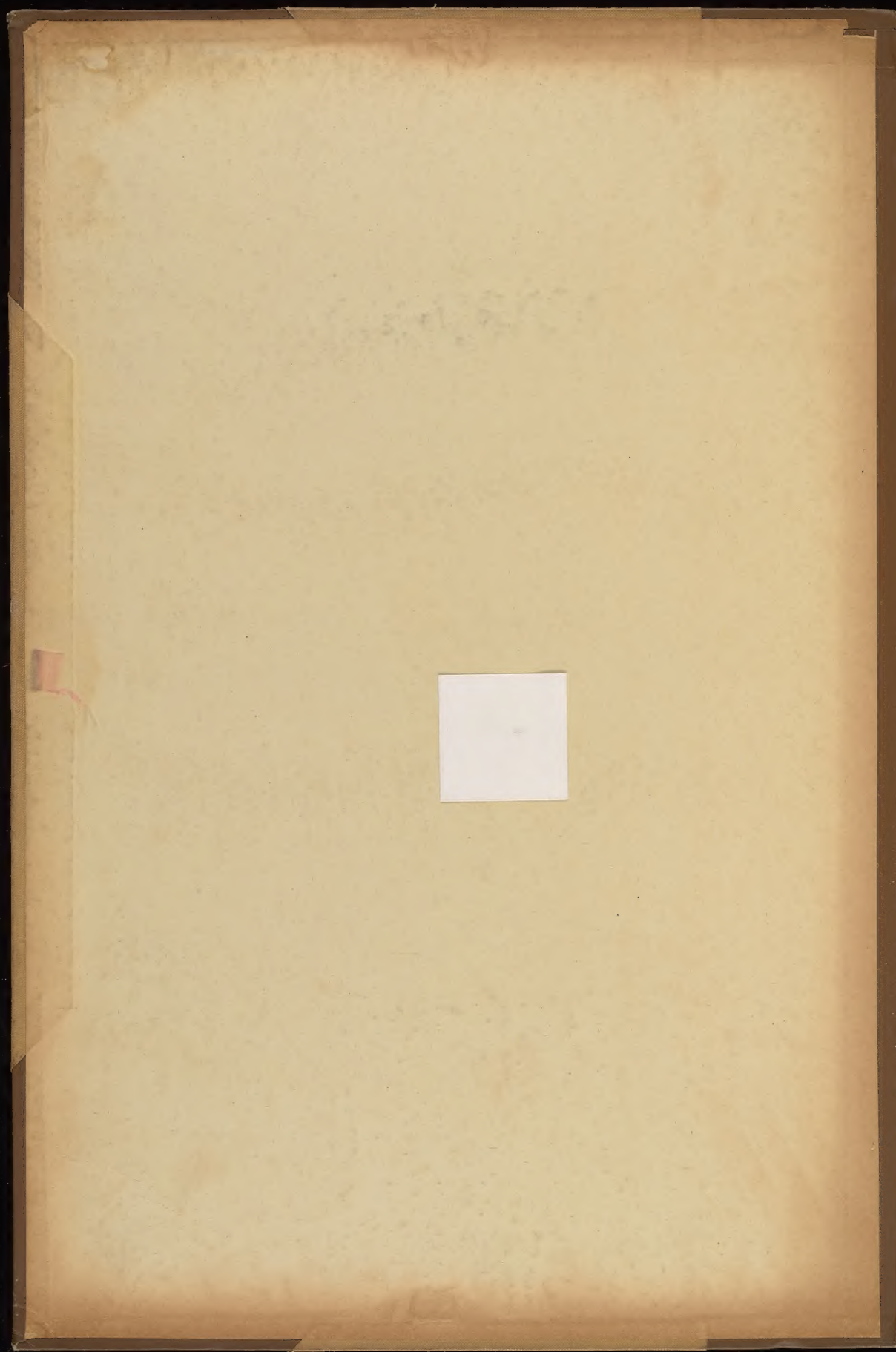


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FOLIO III. ❧ PLATES 101-150c

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CHAPTER ❧ XIX

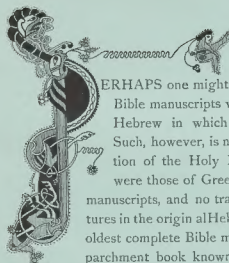
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## CHAPTER XIX

### BIBLE MANUSCRIPTS



PERHAPS one might naturally expect that the oldest Bible manuscripts would be written in the original Hebrew in which these writings are composed. Such, however, is not the case. The climatic condition of the Holy Land were as little adapted as were those of Greece and Rome to preserve fragile manuscripts, and no traces of early copies of the Scriptures in the original Hebrew have come down to us. The oldest complete Bible manuscript in existence is a Greek parchment book known as the *Codex Vaticanus* (Plate 101). The exact date of this work is not known, but it is believed to belong to the fourth century. Two other not dissimilar codices of the Bible of a slightly later period have been preserved, one of these, the *Codex Alexandrinus*, being among the greatest treasures of the British Museum. This is also in Greek and dates from the fifth century.

About the seventh century, manuscripts of the Bible in Greek and Latin become much more abundant, and many of these have been preserved in a more or less perfect condition. About seventy-seven existing Greek manuscripts of the New Testament—whole or in part—are as old as the tenth century. Hebrew manuscripts even of this period are curiously few in number (the oldest authentic date is A.D. 916), the paucity being explained, of course, by the comparative unimportance of the contemporary Hebrew race. The Western world had adopted the sacred book as its own, and preferred to promulgate copies of it in the Greek and Latin.

After the thirteenth century, when Wycliffe's translation of the Bible was made, the Scriptures for the first time became accessible to people who were unfamiliar with the classical languages.

We have already noted the conservative tendency in virtue of which the Biblical manuscripts are likely to be reminiscent of an earlier generation as to the choice of character in which they are written. With this qualification there is nothing distinctively characteristic about these Bible manuscripts to mark them paleographically from other writings of the same age.

The first complete translation of the Old Testament into Greek was made between B.C. 280-150. Tradition says that it was made by seventy-two persons in seventy-two days; hence it is called the Septuagint. It is often designated by the symbol LXX.

Josephus tells us that it was made in the reign and by order of Ptolemy Philadelphus, king of Egypt. There are traditions of other Greek translations by Aquila, Theodotion and Symmachus. Origen combined all the translations in the Hexapla, which was an edition of the Bible in six portions, containing in six parallel columns (1) the Hebrew text, with Hebrew and (2) Greek characters, (3) the Septuagint, with critical emendations, and the versions of (4) Symmachus, (5) Aquila and (6) Theodotion.

An old Latin translation was made from the Septuagint in northern Africa in the second century. St. Jerome, about the close of the fourth century, prepared a version now known as the Vulgate [Jerome calls the old Latin version the Vulgate, and the Septuagint was also originally known as the Vulgate] (*Vulgata editio*), and it is this version which is the basis of the Douay Bible, now the accepted standard version of the Roman Church. The language of the Vulgate has had a considerable influence on European theological terminology.

It is the practice to distinguish the different manuscripts of the Bible by various marks. Uncial manuscripts are noted by capital letters; A being used to indicate the *Codex Alexandrinus*; B the Vatican Codex; cursive manuscripts of the Bible have been noted by Arabic numerals.

It will be noticed that none of the Greek versions presented in this chapter shows a separation of words. Of the Latin versions it will be seen that in the Irish Gospels, Plate 102, there is practically no separation of words. Short spaces are left where in modern texts a comma might appropriately occur. On Plate 103 there is a stichometrical arrangement. That is, the matter is set out in independent lines, or, rather, paragraphs, according to the sense of the language, but the words are not yet separated.

On the succeeding plate, 104, which is a document of about a century later, the words are separated, and the separation of the words is frequently accentuated by the employment of some large letters at the beginnings of words mixed in with the minuscules.

On Plate 107, which is a document of the eleventh century, the words are separated quite in the modern manner, but on Plate 108, a portion of an Apocalypse of the thirteenth century, there is manifested a tendency to crowd the words together somewhat.



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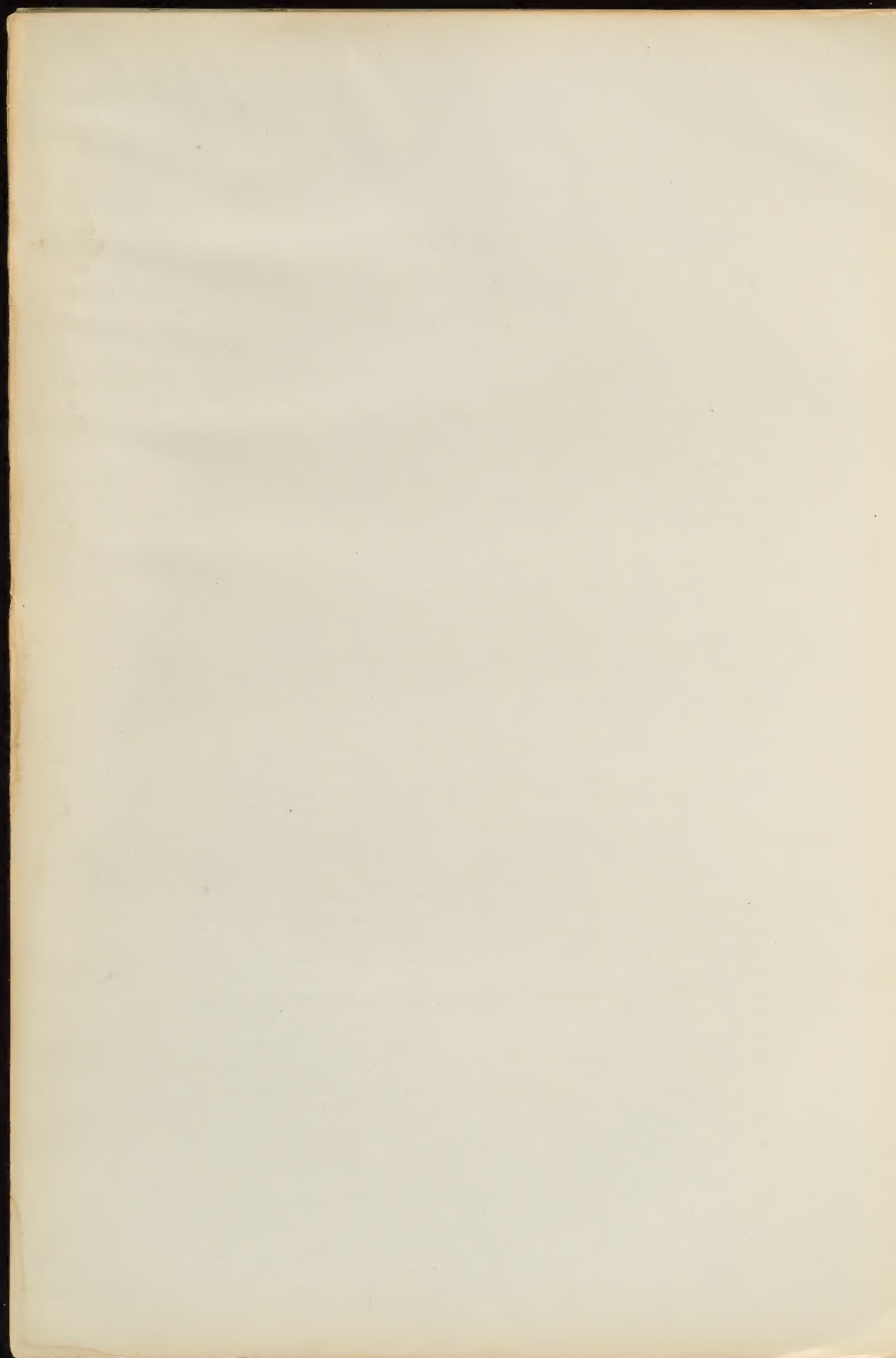




PLATE 101. GREEK BIBLE (CODEX VATICANUS)  
(FOURTH CENTURY A.D.)

Rome, Bibliotheca Vaticana. Vat. Græc. 1,209

THE *Codex Vaticanus*, or *Codex B*, the oldest Greek Bible extant, appears to have been placed in the Vatican Library, at Rome, soon after its establishment by Pope Nicholas VI in 1448; for it is entered in the catalogue compiled in 1475. There is no clue as to whence it came, though it has been conjectured that it was brought into Italy by Cardinal Bessarion, noted for his habit of collecting manuscripts, and who, born in 1395, died at Ravenna, on November 19, 1492.

The MS. is probably of the fourth century, and the Pastoral Epistles and Apocalypse have been supplied by a hand of the fifteenth century from a MS. belonging to Cardinal Bessarion. Chapters i-xlvi of Genesis, Psalms cv, cxxvii, and Hebrews from ix, 15 are lacking, neither does it contain the disputed twelve verses at the end of the Gospel of St. Mark.

The book is written on fine vellum, in triple columns of 42 lines; there are 759 leaves, measuring 10½ by 10 inches.

The New Testament portion of the MS. has been edited by Tischendorf (Leipsic, 1867-9), with a descriptive introduction.

We read in Tischendorf's introduction that, on account of the regulations of the Papal library, it was for some time most difficult to make use of the manuscript. However, in 1828, Angelo Mai, afterwards cardinal, undertook an edition of it, at the instance of Pope Leo XII. This work, which is most inaccurate, did not appear until 1857, three years after Mai's death. Tischendorf has corrected many of its errors in his *Novum Testamentum Vaticanum*, 1867, and further corrections are supplied by the facsimile edition of Vercelloni and Cozza, 1868, which are included in the *Appendix Novi Testamenti Vaticani*, 1869.

The plate represents a portion of the first book of Esdras, which is not included in the Protestant Bible, but is found in the Apocrypha, being the first book in that collection. The text begins at the 46 verse of the first chapter, continuing to verse 8 of the second.

σεδασαν δεχα ετις[ς]  
εκασι τοις βασιλει  
α δι της ιουδα: και  
εδωκεν το σωμα[ς]  
δωσαν ε[ς] υμιν και ολα ι  
νεραν ην απο του ρη  
θισαν λογον του  
εμελου του γραφη  
του α σωματος του  
ε[ς] υμιν

The translation of verses 46 and 47 reads:

[And made] Zedechias [king of Judea and Jerusalem], when he was one and twenty years old; and he reigned eleven years.

And he did evil also in the sight of the Lord, and cared not for the words that were spoken unto him by the prophet Jeremy from the mouth of the Lord.

The first book of Esdras is mainly identical with the canonical Ezra. As may be seen from the plate, the second chapter, beginning at line 2 in the third column, is the first chapter of Ezra, as found in the English Authorized Version of the Bible. In the version used by the Roman Church, 1st Esdras corresponds to Ezra and 2nd Esdras to Nehemiah. The first and second books of Esdras as given in the Apocrypha were, in the Vulgate, called the third and fourth.

Z. E. T.	F. P. T.	E. A. T.	D. A. T.	G. T. T.	B. E. T.	A. A. T.
ⲉ	ϣ	ⲉ	ⲁ	ⲓ	ⲓ	ⲉ
X. E. D.	N. F. T.	M. F. T.	L. A. T.	K. K. T.	I. T. T.	H. B. T.
ⲉ	ⲓ	ⲓ	ⲉ	ⲓ	ⲓ	ⲉ
T. T. T.	S. E. W.	R. P. T.	O. P. T.	S. M. T.	P. F. T.	O. O. T.
ⲉ	ⲓ	ⲓ	ⲉ	ⲓ	ⲓ	ⲉ

MOABITE CHARACTERS COMPARED WITH HEBREW, GREEK AND LATIN

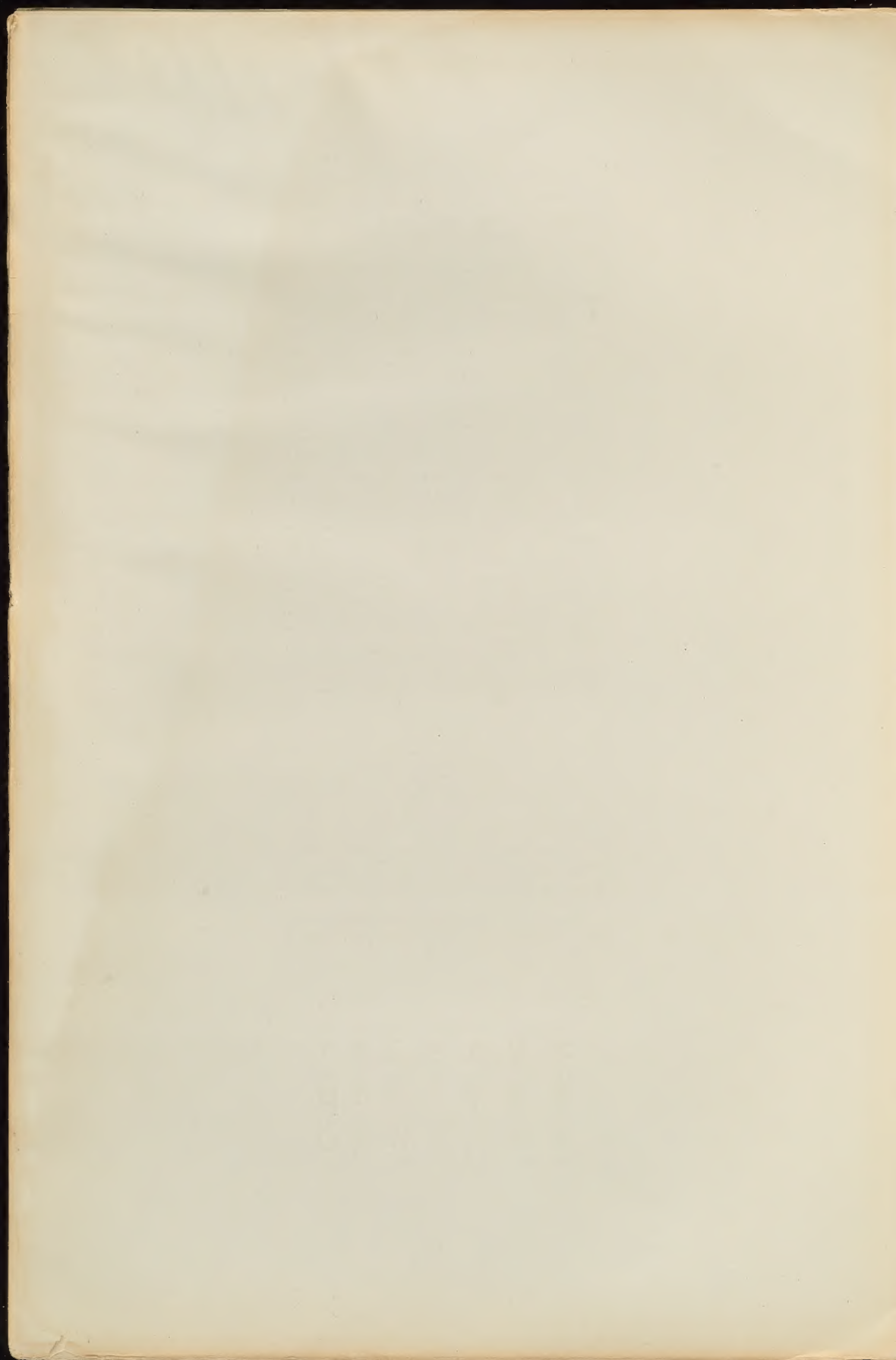












PLATE 102. GOSPELS (SEVENTH CENTURY)

Dublin, Trinity College Library. MS. A 415

**T**HE GOSPEL OF MATTHEW, JOHN, LUKE, MARK, IN LATIN OF AN ANTHELIONOMYAN VERSION. Vellum, 180 leaves or fragments, now inlaid, all being injured around the edges by damp; the largest measuring about 7½ by 5¼ inches, originally with 22 lines in a page. Written in Ireland, probably at the end of the seventh century.

The MS. is kept among the books which once belonged to Archbishop Usher, and hence is entitled *Codex Usserianus*, but nothing is known of its early history. The text has been lately edited by Professor T. K. Abbott, *Evangeliorum Versio Antehieronimiana*, Dublin, 1884, and a facsimile was published in the *Facsimiles of National Manuscripts of Ireland*, Part I, 1874, pl. II.—*Paleographical Society*.

The left side of this plate represents John xiii, 31-xiv, 2; and the right side Luke xi, 10-15. The writing in Luke and Mark is heavier, and the ink darker than in the other Gospels, where the more delicate hand inclines slightly to the left. The colophon of Luke is ornamented with a large red cross outlined with black dots, the whole being set in a frame of cable and cross patterns in red with black dots. A short space indicates a pause; high, middle and full points are used, more frequently in Luke and Mark, as well as a middle comma.

The left plate begins:

Onificatus est in eo si deus honorifi  
est in eo et deus honorificavit eum in se.

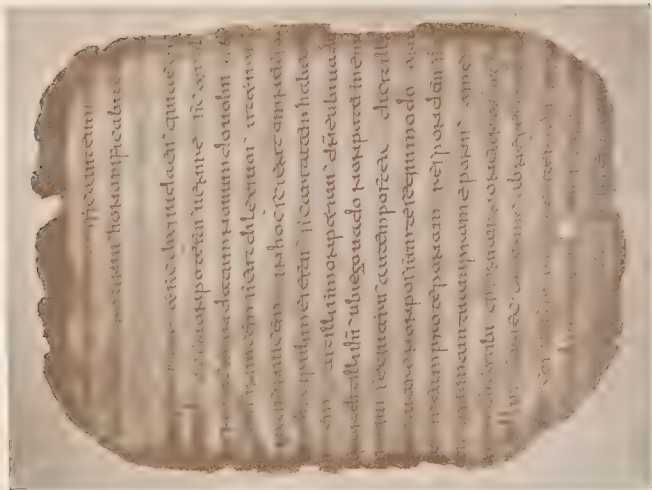
Several Latin versions of the Bible existed as early as the second century. These were revised and corrected by Hieronymus, better known perhaps, as St. Jerome, in the latter part of the fourth century. He began his work with the four Evangelists, comparing the existing Latin versions with one another and with the original Greek. Our manuscript represents one of those earlier versions. St. Jerome finally retranslated the whole of the Old Testament directly from the Hebrew. His versions of the Old and the New Testament, together with the Apocrypha, consisting partly of his work, partly of older translations, constitute what is known as the *Vulgate*.

The "books which once belonged to Archbishop Usher" had a curious history, which is related by the Rev. R. F. Littledale, LL.D., D.C.L., in volume xxiv of the ninth edition of the *Encyclopædia Britannica*.

Archbishop Usher, when Regius Professor of Divinity and Chancellor of St. Patrick's Cathedral, at Dublin, was a frequent visitor to England to purchase books for his college library. In 1641, whilst on such a visit, the Great Rebellion broke out. The Archbishop remained at Oxford, and never saw his native Ireland again. In 1643 he was offered a seat in the Assembly of Divines at Westminster, but declined it publicly in terms which drew upon him the anger of the House of Commons, so that an order for the confiscation of his library was averted only by the interposition of Selden.

He died on the 20th of March, 1656, and was buried at Westminster Abbey. To the one daughter who survived him he left his library, and she sold it to the officers and soldiers of Cromwell's army in Ireland, who deposited it in Dublin Castle. At the Restoration, by the direction of King Charles II, the books were removed from the Castle to the Library of Trinity College, according to Archbishop Usher's original purpose.

It was in 1650-54 that Archbishop Usher published a work which, at the time and for more than a century afterwards, was counted his most important production, the *Annales Veteris et Novi Testamenti*, in which he propounded a scheme of Biblical chronology which held its ground until disproved by the scholarship of the end of the nineteenth century, and whose dates were inserted by some unknown authority in the margin of reference editions of the Authorized Version.



GOSPELS

17th CENTURY?)



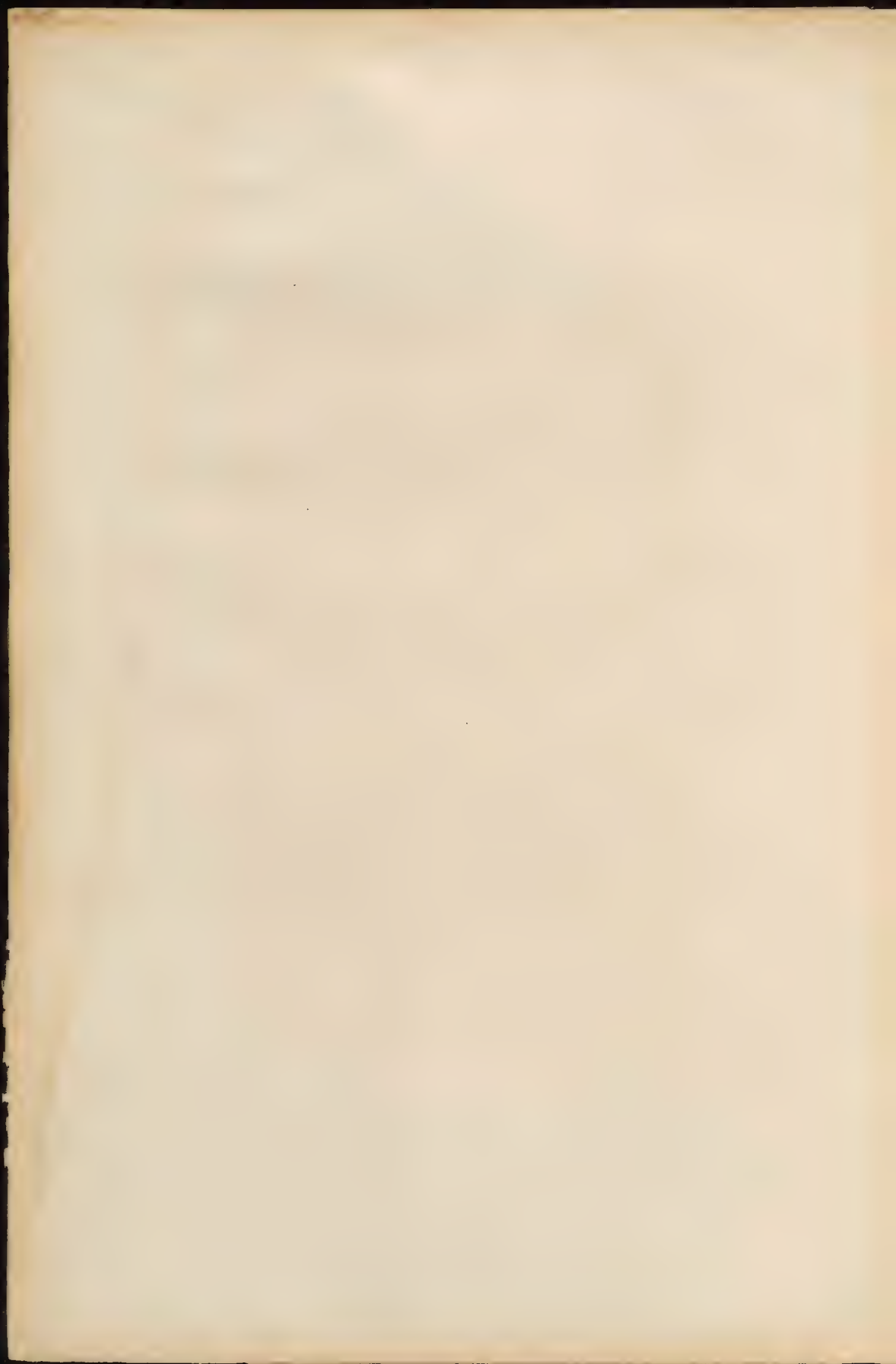


PLATE 103. GOSPELS, A.D. 739-760

British Museum, Additional MS. 5,463



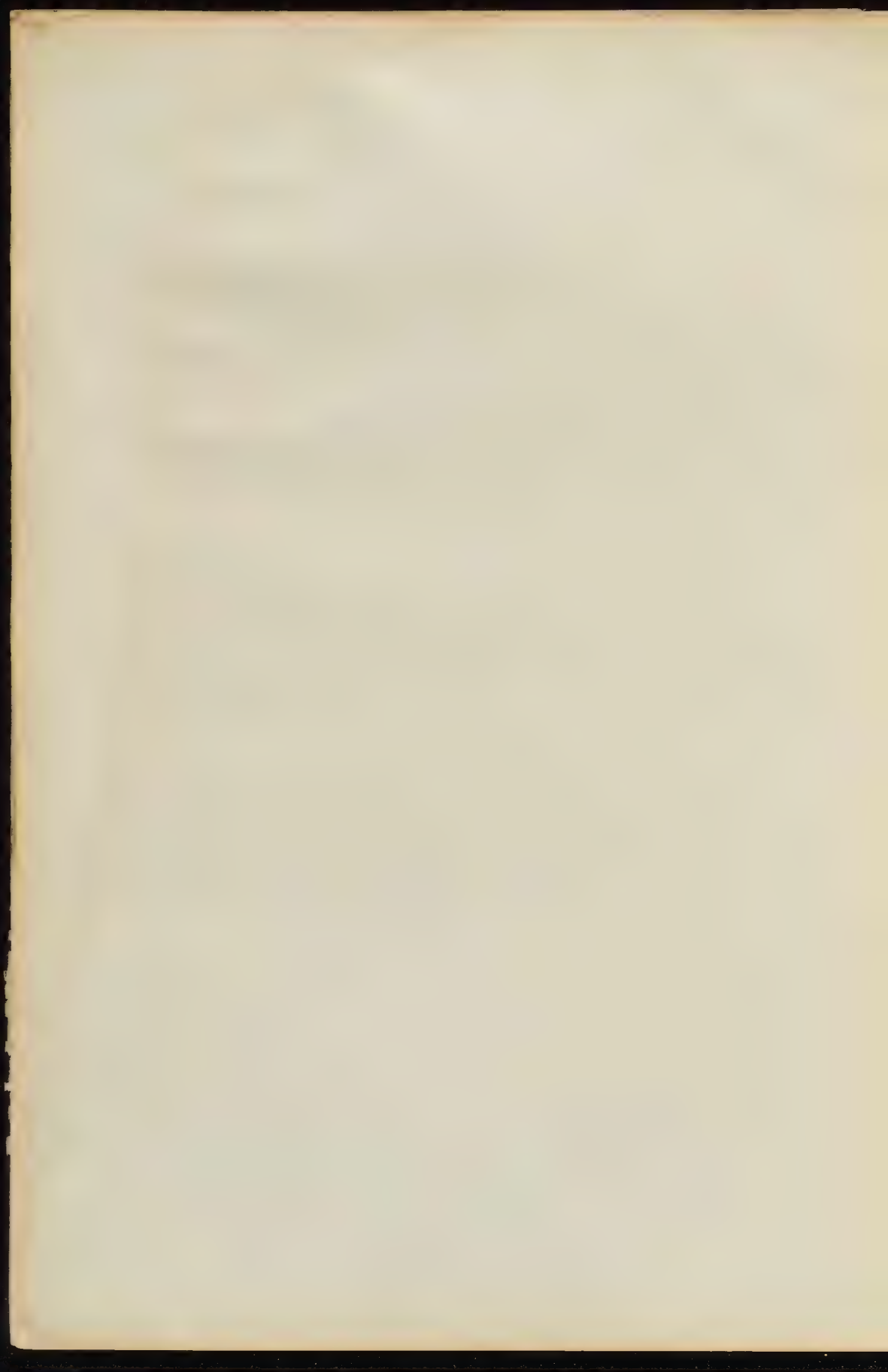
T. JEROME'S version of the Gospels in Latin with Eusebian Canon, Prefaces, etc. Vellum; 240 leaves, measuring 14 by 11 inches; in double columns of 23 lines in stichometrical arrangement.

At the end is a contemporary inscription stating that the volume was written by Lupus, a monk, at the command of the "pius pater," Ato, and on a blank page has been entered, in a hand of the fifteenth century, a list of books belonging to the nunnery of St. Peter at Benevento. It would seem, therefore, that the Ato above mentioned may be identified with Attonus or Atto, who was abbot of the Monastery of St. Vincent on the river Volturno, in the territory of Benevento, from 739 to 760.—*Palaeographical Society*.

Written in uncials in stichometrical arrangement, that is, an arrangement in lines according to the sense of the phrase or sentence. The words are but rarely separated; the prefaces, etc., are in smaller writing, and running titles in very small uncials. One or more lines at the beginning of each chapter are in red, and the initial letters of the Gospels are colored red, green and gold in sections. The tables of the Eusebian Canon are placed in columns, five and six in a page, with gilt capitals and bases, and connected by slight gilt arches spanning the whole. These columns are colored to represent different marbles, and the large arches contain foliated, billet, key, and zig-zag mouldings.

The plate representing the Gospel of St. Matthew, 1-9, begins—*Liber generationis iesu Christi filii david filii abraham*.

Mention has already been made of St. Jerome's version of the New Testament. The Canon of Eusebius dates from about 332. During the first centuries of Christianity there was divergence of opinion as to which books of the New Testament had canonical authority. Eusebius (265-340) was commissioned by Emperor Constantine to make a complete collection of the sacred writings for the use of the Church. But in trying to give credit to different views he failed to pronounce a decisive verdict on several books, so that his Canon is confused, and even inconsistent.





BERGNERATIONIS  
ISRAEL  
FILII ABRAHAM  
ABRAHAM GENUIT ISMAEL  
ISMAEL GENUIT  
JACOB  
JACOB GENUIT  
JUDAM ET FRATRES EJS  
JUDAS GENUIT  
PHARES ET ZARA  
DE PHARE  
PHARES GENUIT  
NUNES ROM  
ESROM GENUIT  
NUNES ARAM  
ARAM GENUIT  
AMINADAB  
AMINADAB GENUIT  
NUNES NASSON  
NASSON GENUIT  
NUNES SALMON  
SALMON GENUIT  
BOOZ DE RACHAB

BOOZ GENUIT  
OBEDE EX RACHAB  
OBEDE GENUIT  
JESSE  
JESSE GENUIT  
DAVID REGES  
DAVID GENUIT  
NUNES SALOMON  
EX ELIZABETH  
SALOMON GENUIT  
ROBOAM  
ROBOAM GENUIT  
NUNES ABIA  
ABIA GENUIT  
ASA GENUIT  
IOSAPHAT  
IOSAPHAT GENUIT  
JORAM  
JORAM GENUIT  
OZIA  
OZIA GENUIT  
IOIAHAN  
IOIAHAN GENUIT

ACHAZ

GOSPELS

(A. D. 739-760?)



PLATE 104. PRAYERS, EIGHTH CENTURY

British Museum, Harley MS. 2,965

THE account of the Passion from the Gospels, followed by a series of prayers on the Life and Passion of Our Lord; with some additional pieces, among which is the *Lorica* of Gildas. Stout vellum; 41 leaves, measuring  $8\frac{1}{2}$  by  $6\frac{1}{4}$  inches; with 21 lines in a page. Written in England in the eighth century. From a memorandum of subsequent date, it appears that the MS. was at one time connected with Winchester.—*Palaographical Society*.

Written in round Saxon minuscules, some large letters intermixed; the words are separated. A short comma or point is used for punctuation, middle or low, and as a final stop a kind of horizontal semicolon, ,, is occasionally used (as in line 14 on the plate). The chief titles are in large fanciful red letters, and there are three



A MEDIEVAL SCRIBE

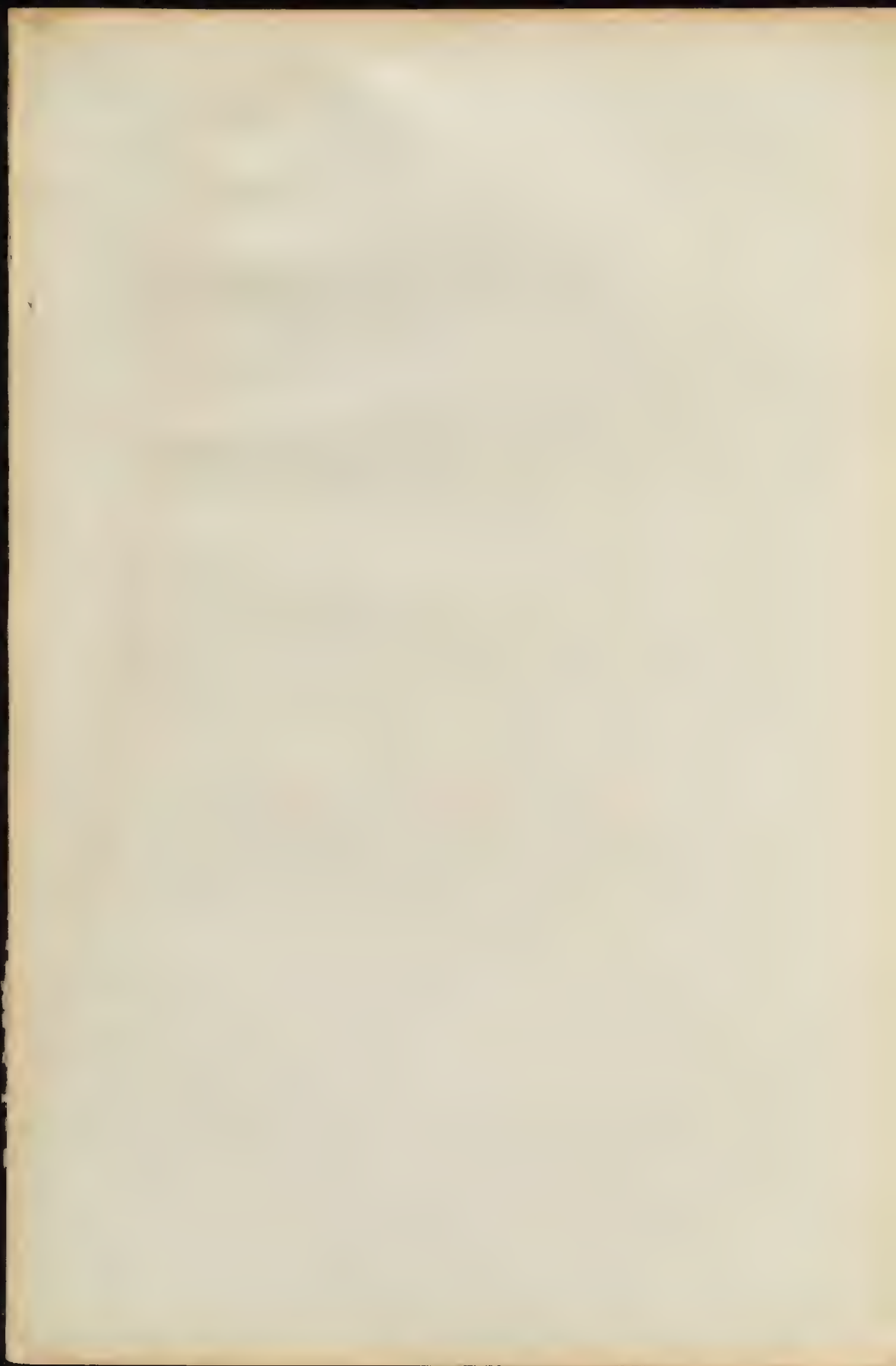
large ornamental initials, colored with red, yellow and green, terminating in interlaced knots and dogs' heads, and studded with red dots, which mark the chief divisions. In the text are smaller ornamental uncials, edged with dots, and filled with red, yellow or green.

The plate begins thus:

Gratias tibi reffero et per hoc exoro sol  
ue me misero uelamen uitiorum uirtu  
tibusque indue pro uitiiis, Ut in illo nuptiali  
convuio non nudus sed indutus ueste nupti  
ali intrare merear, Domine iesu christe amen.

The *Lorica* of Gildas is a Latin hymn, written at all events before A.D. 661, and containing a number of Latin words of a Welsh formation, on which account the authorship has been attributed to St. Gildas Badonicus, who died in Ulster in 569. (See *Irish Glosses*: Irish Archeological Society, Dublin, 1860, pages 133-143.)





intraque tibi nuptio & p hoc dono sol  
ue ante mrisio uelandi utroni unu  
tibusq; indue putat. Ut in illo nuptial  
omnio inuadit sed in dicitur uste nupti  
ali inuane inuane. Dñe ihu xpe amdi,

Oratio de Po

O pons omnium bonorum atq; ponna  
uicie humilitatis. Qui colla tua scm  
ambasta omniaq; appropie pmissa. Qua  
ties tibi ago & p hoc submissa condit  
cance suppli obsecro. Concede mihi  
hanc glorie paritatem am supbiae  
pacti fidelissima uicna pfecta. Dñe  
ihu xpe amdi. Amen.

O di dacta donatonq; salutar quibna  
dmetua scu actadista milio lincp.  
pistua & scap acridiabilq; manusq;  
pacta pponant clauib; patorista. Qua  
tup tibi nuptio dñe ihu xpe & p hoc ad  
tuo adme ponnit manu inuanditue  
tup acmine timonq; adilatoni pectp





PLATE 105. GENESIS, NINTH CENTURY

Bodleian Library, MS. Greek Misc. 312



ART of the Book of Genesis, viz. Ch. i, 1—xiv, 6; xviii, 24—xx, 14; xxiv, 54—xlii, 18; in Greek. Vellum, 29 leaves, measuring 13 by 10 $\frac{1}{4}$  inches in double columns of 44 to 37 lines. Written in the ninth century.

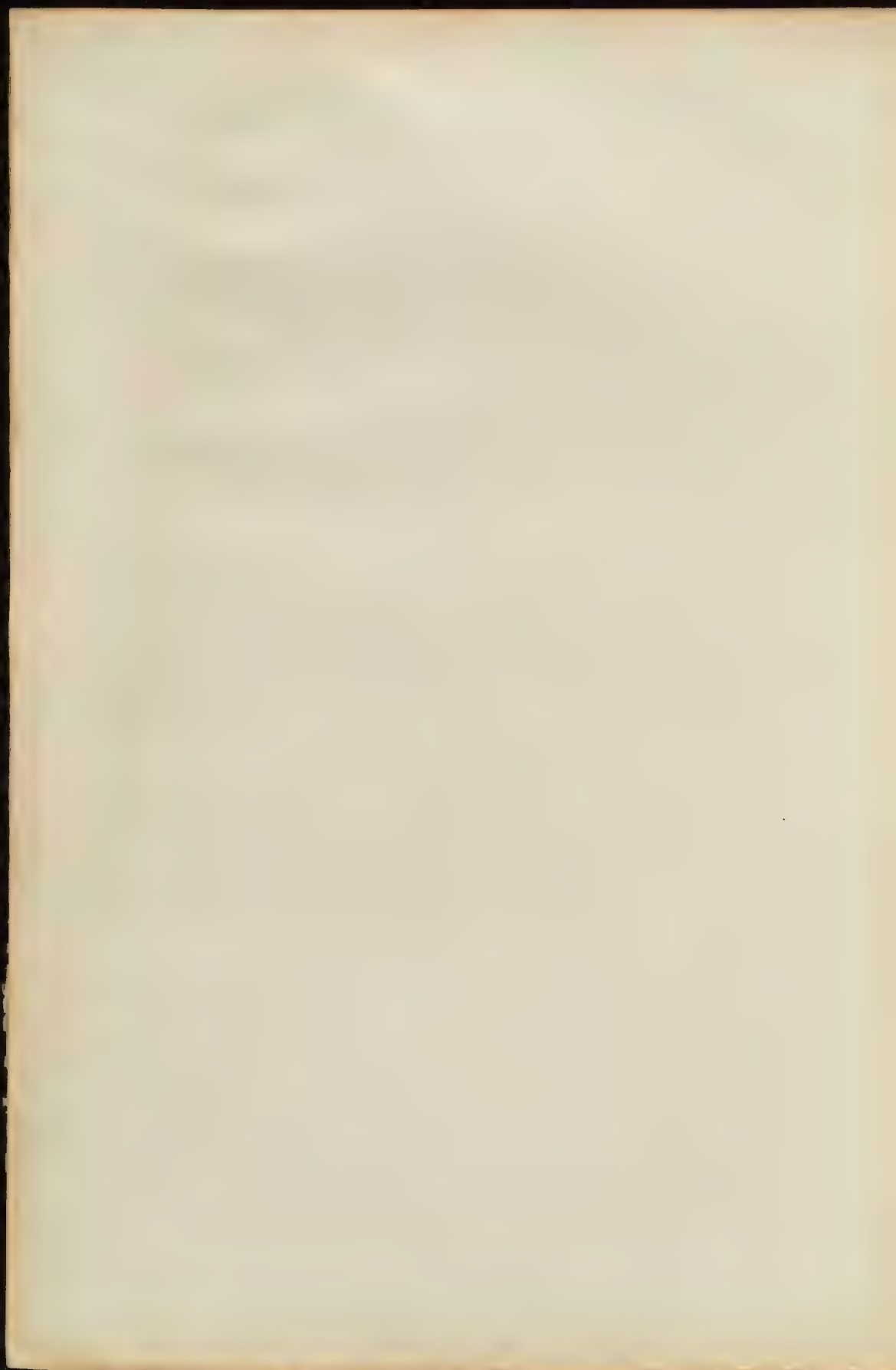
The MS. was brought from the East in 1853 by Dr. Tischendorf, who published the text in his *Monumenta Sacra Inedita, Novo Collecta*, vol. II, 1857, assigning it to the eighth century. He repeated this opinion in his account of the MS. in *Anecdota Sacra et Profana*, 1861, p. 6, but in the table of contents of that work he changed it to the ninth. He also names the middle of the ninth century in the preface of 1869 to his edition of the Septuagint.—*Paleographical Society*.

Written in narrow sloping uncials, which, without separation of words, stand above the ruled line. The first leaves are written in a smaller hand and contain more text in a page than the rest. For the punctuation, high, middle, and low points, a comma, and, rarely, a colon, are used. This plate represents Genesis ch. ix, 16 to x, 10.

It commences:

[ἀνὰ μέν]  
 οὐρανὸν καὶ τὴν γῆν καὶ πάντα τὰ ἐν αὐτοῖς  
 ἐποίησεν ὁ θεὸς ἐν τῇ ἡμέρᾳ τῇ  
 πρώτη. καὶ ἐγένετο ἡσπέρη ὁ ἥλιος καὶ ἡ  
 σελήνη καὶ τὰ ἀστέρια καὶ ἡσπέρη ἡ  
 πρώτη ἡμέρα. καὶ ἔσται ἡ ἡμέρα ἡ πρώτη.  
 καὶ ἔσται ἡ ἡμέρα ἡ πρώτη. καὶ ἔσται ἡ  
 ἡμέρα ἡ πρώτη. καὶ ἔσται ἡ ἡμέρα ἡ  
 πρώτη. καὶ ἔσται ἡ ἡμέρα ἡ πρώτη.  
 καὶ ἔσται ἡ ἡμέρα ἡ πρώτη. καὶ ἔσται ἡ  
 ἡμέρα ἡ πρώτη. καὶ ἔσται ἡ ἡμέρα ἡ  
 πρώτη. καὶ ἔσται ἡ ἡμέρα ἡ πρώτη.

The translation reads: "[the covenant between me and between every living creature that is among you upon the earth. And God said unto Noah, This is the token of the covenant which I have established between me and between all flesh that is upon the earth. And the sons of Noah that went out of the ark were:"]










## PLATE 106. GOSPELS, TENTH CENTURY

Bodleian Library. MS. Greek Misc. 313. Auct. T. Infra II, 2



PORTION of a MS. of the Four Gospels in Greek (Codex Y), containing St. Mark, nearly perfect, St. Luke, and parts of the other two Gospels. It was purchased in 1855 of Professor Tischendorf, who afterwards discovered another portion, now at St. Petersburg, which nearly completes the rest of the text. Vellum, 158 leaves, measuring 12 by 9 1/4 inches; with 24 lines in a page. An inscription at the end of the portion at St. Petersburg states that the MS. was finished on Thursday the 27th of November, in the eighth indiction; a date which occurred twice only in the course of the tenth century (the period of the MS.), viz., in 934 and 979. Professor Gardthausen (*Griechische Paläographie*, p. 405), has preferred the latter year.

For some account of the MS. see Tischendorf, *Anecdota Sacra et Profana*, 1861, p. 5; Scrivener, *A Plain Introduction to the Criticism of the New Testament*, third edition, 1883, p. 149; and C. R. Gregory, *Prolegomena*, to the eighth edition of Tischendorf's Greek Testament, 1884, p. 400.—*Palaeographical Society*.

Written in narrow uncials standing above the ruled lines, and inclining slightly to the left; no separation of words. Full point used for punctuation, and a small red cross at the ends of verses. Titles and initials colored red. The head-piece in the plate is colored blue, the flowers within the circles being of green, lake and red, dotted with yellow.

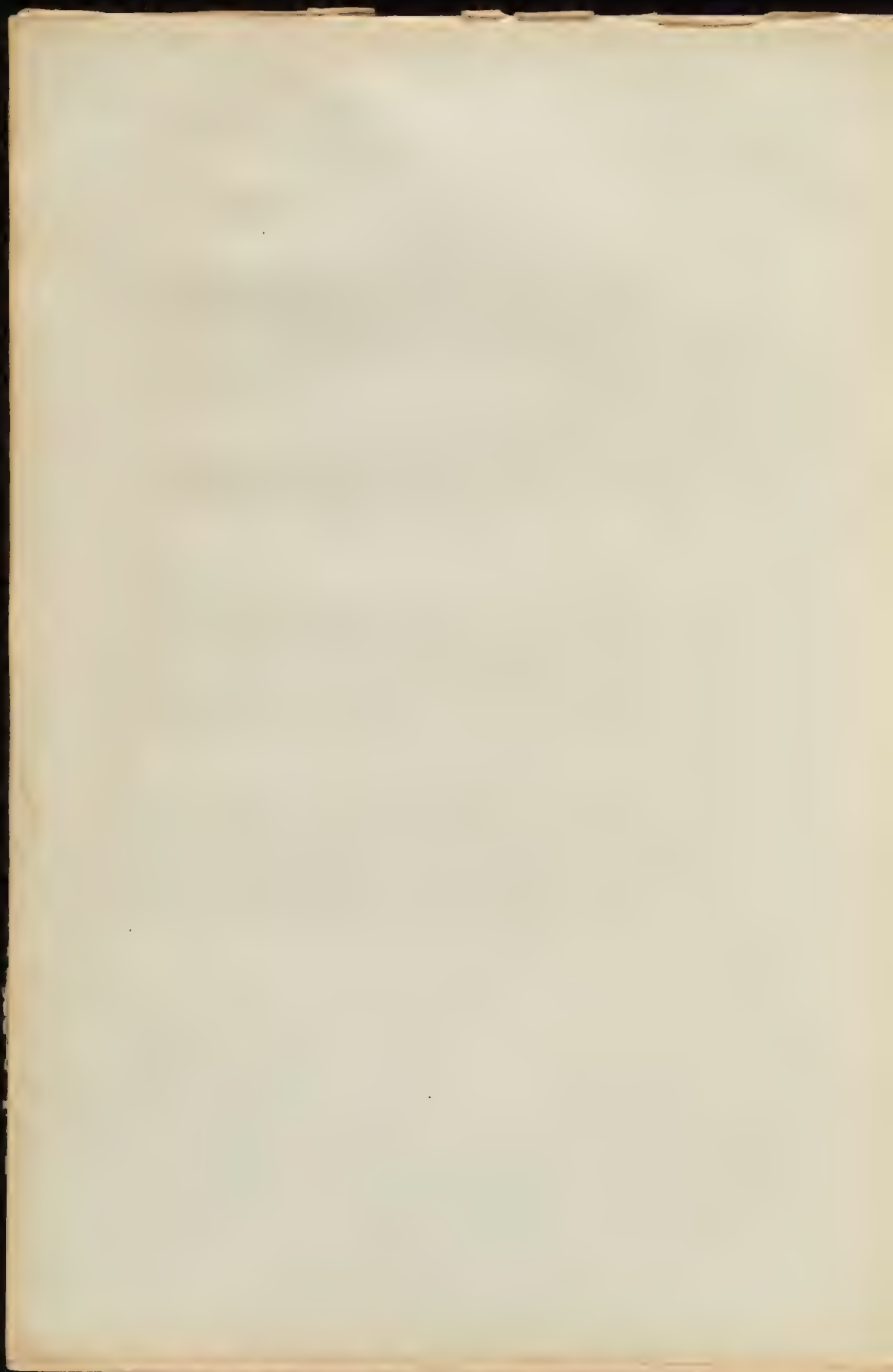
The plate represents the beginning of St. Luke's Gospel.

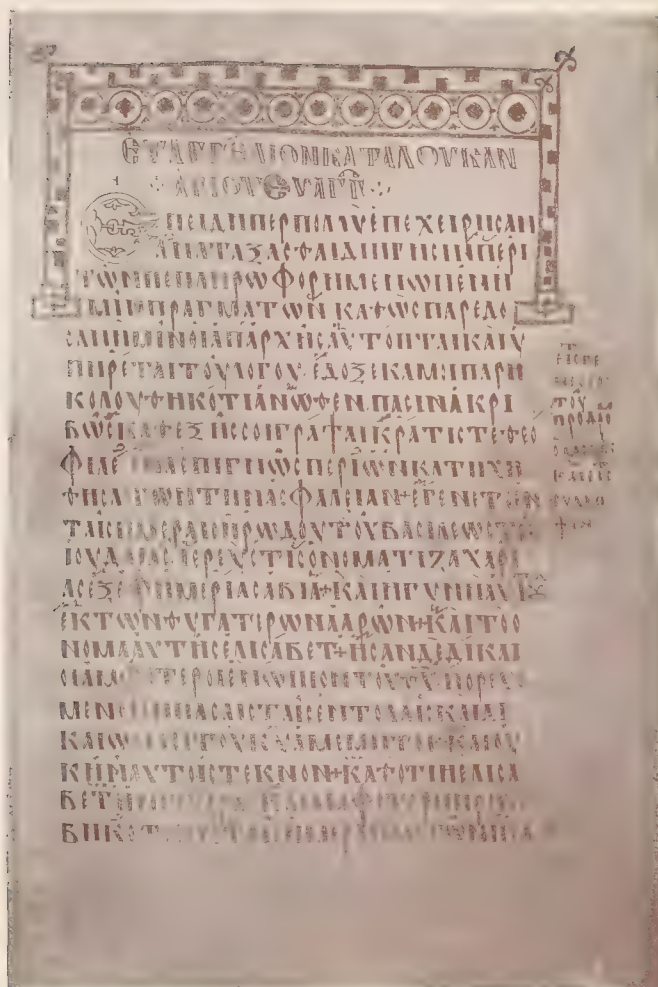
## ΕΥΑΓΓΕΛΙΟΝ ΚΑΤΑ ΛΟΥΚΑΝ

. ἈΓΙΟΥ ΕΥΑΓΓ[ΕΛΙΟΥ] ∴

Ἐπειὴ οὖν τὸ ἐκτελέσθαι  
ἀνταρτῶσαι διαιτηγὸν περὶ  
τῶν προσηγορευμένων τῶν  
ἐν ταῖς παλαιαῖς καθ' ἡμᾶς  
συν ἡμῶν αὐτῶν ἐξ ἄρχης ἀποδο-  
κίματον τοῦ λόγου, εἴδοις καμὰ παρ  
καθηστῶν σου γράμῃς ἐλάττωσι τοῖς  
φύλεσι τὰ ἐπὶ τοῖς ποταμοῖς ἐν καταχθί-  
νῃ τῶν ἡμεῶν τὴν ἀσφάλειαν, ἵ ἐγένετο  
ἐν ταῖς ἡμέραις τῆς ποταμῶν τοῦ βασιλέως  
ἐν ταῖς ἀνομίαις. ἑπομένως τὸ ἀνομιᾶς  
ἐν ἐξ ἐξ ἡμεῶν ἀβὰ· καὶ ἐν τῇ γῇ αἰτοῖς  
ἐν τῇς θυγατρὶν ἀνῶν· καὶ τὸ ἐξ  
τοῦ αἵματος διὰ τῆς γῆς· ἵ ἦν δὲ δικαί-  
α ἀμφοτέρωθεν τοῦ ἐπὶ τῇ γῇ· παροῦ-  
μενοί ἐν πόσει τὰ ἐνταῦθα καὶ τὰ  
καὶ μὲν τὸ ἐπὶ τῇ γῇ τὸ ἐπὶ τῇ γῇ  
ἐν τῇ αἰσῇ τῶν ἐν τῇ γῇ τὸ ἐπὶ τῇ  
γῇ τῇ γῇ τῇ γῇ τῇ γῇ τῇ γῇ τῇ γῇ  
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εἰς τ[ὸν] γρ  
 νοση[ρ]  
 τοῦ  
 προδρομ[ου]  
 ὁμοιωσε  
 καὶ εἰς τ[ὴν]  
 σελλην  
 ψιν





GOSPELS  
 (10th CENTURY)





PLATE 107. EPISTLES OF S. PAUL, A.D. 1079 \*

Vienna Hofbibliothek. Cod. Lat. 1,247



T. PAUL'S Epistles, with interlinear and marginal glosses in Latin and some in Irish. Vellum, 160 leaves, measuring 11¼ by 8¼ inches, with 20 lines in a page. Written by Marianus Scotus, founder and first abbot of the monastery of Irish monks at Ratisbon (a contemporary of the chronicler of the same name) in the year 1079. Above his adopted name in the colophon, Marianus has written his true Irish name, Muiredach tróg macc Robartaig, i.e., Muiredach the wretch, son of Robartac.—*Palaeographical Society*.

Large regular minuscules of German type. Irish angular comma and curious full points at end of sentence. Irish letters are used in the Irish glosses. The date is shown at the foot of plate, and five lines from the bottom appears the scribe's Irish names, as above mentioned.

The plate represents the end of Hebrews, beginning in the middle of verse 21 of the last chapter (xiii). Verse 22 of modern editions begins opposite the Roman numeral :

Rogo autem uos fratres, ut suf-  
feratis uerbum solacii / et  
enim perpaucis scripsi uobis,  
Cognoscite fratrem nostrum timo  
a me ad uos  
theum dimissum / cum quo si  
a uos ad me  
celerius uenerit. uidebo uos.  
Salutate omnes prepositos uestros /  
et omnes sanctos salutant uos de ita  
lia. gratia cum omibus uobis. Amen.

The note above *dimissum* gives the word a different interpretation from that found in the Authorized Version of the English Bible.

Commentators do not all assign Hebrews to the Apostle Paul. In fact, it seems impossible definitely to determine who was the author. Alexandrine tradition, reaching back to the second century, names Paul; but the tradition of the African Church, reaching back just as far, names Barnabas as the author. It seems probable that the name of the author was lost at an early date, and that the names of Paul and Barnabas were pure conjectures.

\* Incorrectly printed on plate.

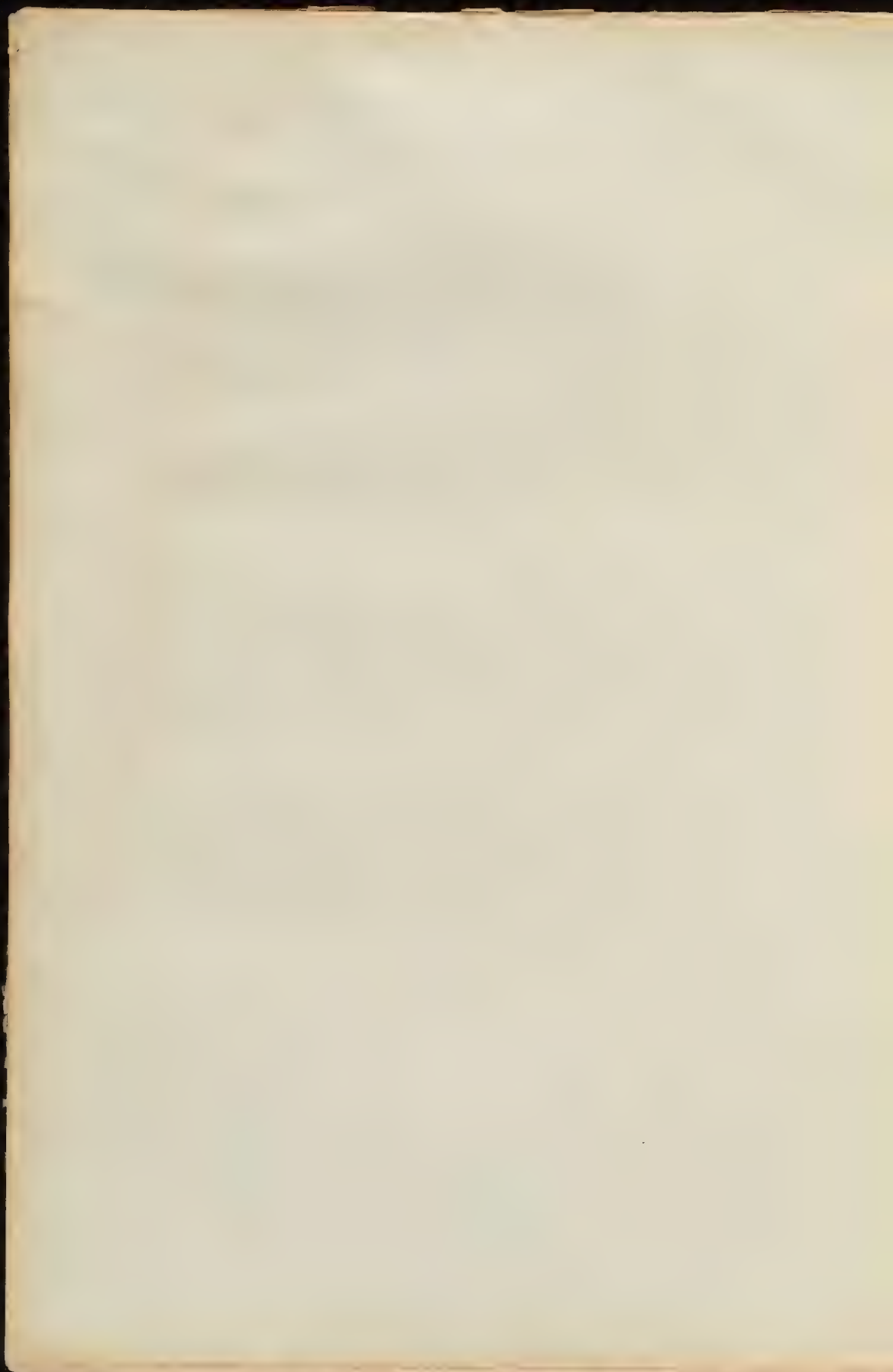








PLATE 108. THE APOCALYPSE, IN LATIN,  
THIRTEENTH CENTURY

Oxford: Bodleian Library. Douce MS.



POCALYPSE in Latin with the commentary of Berengaudus preceded by a portion of a commentary in French. Vellum; 61 leaves, measuring 12¼ by 8½ inches. Written in France at the close of the thirteenth century, probably about the year 1280.—*Palaeographical Society*.

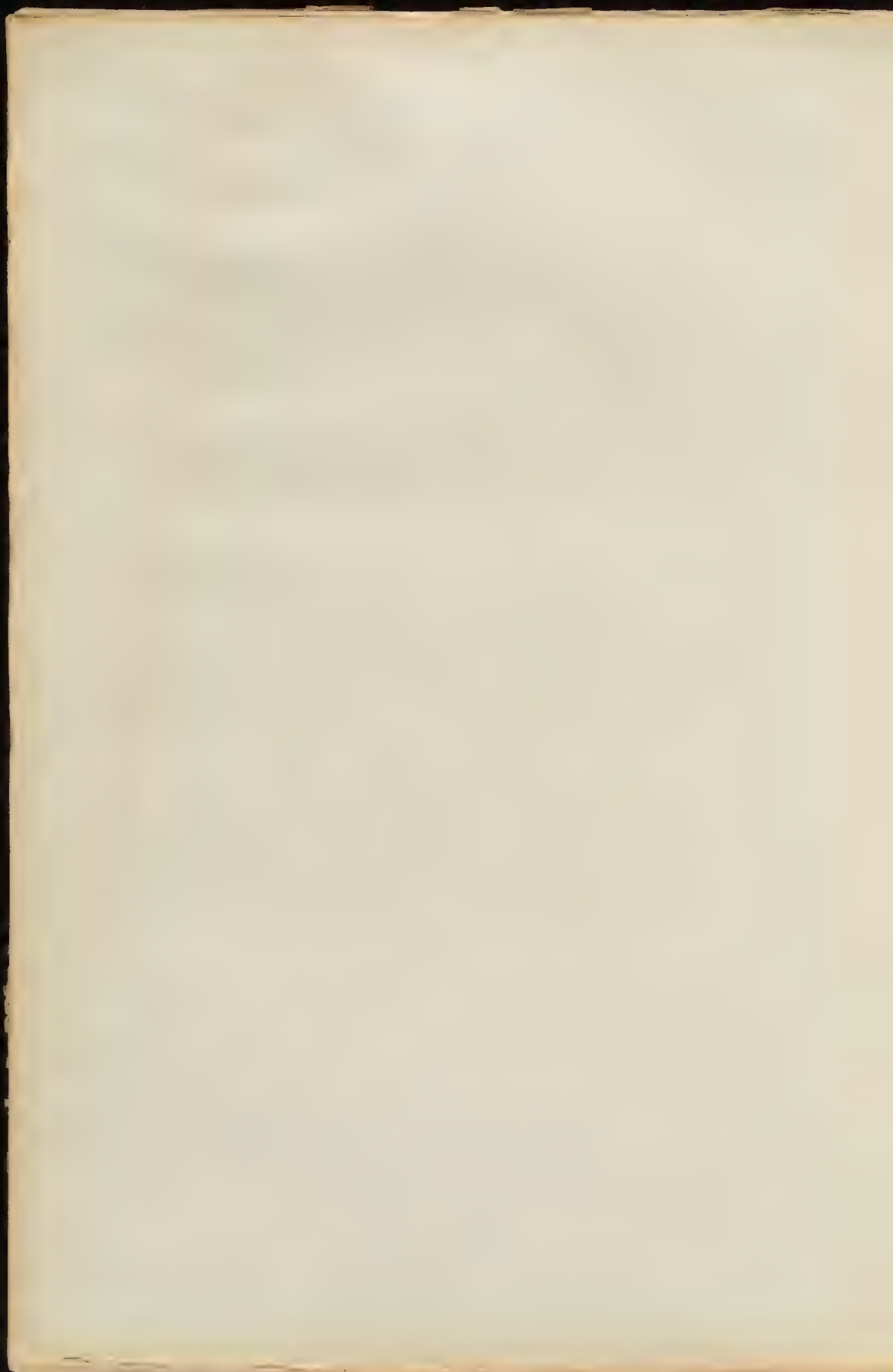
The text is illustrated by a series of highly artistic drawings. That in the plate depicts one of the four living creatures in the guise of an Evangelist (the eagle representing St. Matthew) giving a vial of wrath to one of the seven angels. This symbolism was apparently according to the theological conceptions of the period, but later commentators make the *quatuor animalibus* to represent the prophets.

The MS. is a beautiful specimen of writing, of perfect finish, in the style which is found especially in Bibles written in England and France at this period. At the beginning of the MS. there is a miniature initial which in style of colour and gilding clearly shows a French origin. On the plate is shown a blank space obviously intended to be filled in with an illuminated capital E.

The lines on the plate commence at Revelation, xv, 7.

T unus ex quatuor anima  
libus dedit septem angelis  
septem phialas aureas plenas  
iracundie dei uiuentis in secula se-  
culorum.

or, as the verse reads in English: And one of the four beasts gave unto the seven angels seven golden vials full of the wrath of God, who liveth for ever and ever.





THE APOCALYPSE IN LATIN  
13th CENTURY





PLATE 109. WYCLIFFE'S BIBLE, BEFORE A.D. 1397

British Museum, Egerton MS., 617-8. Early English

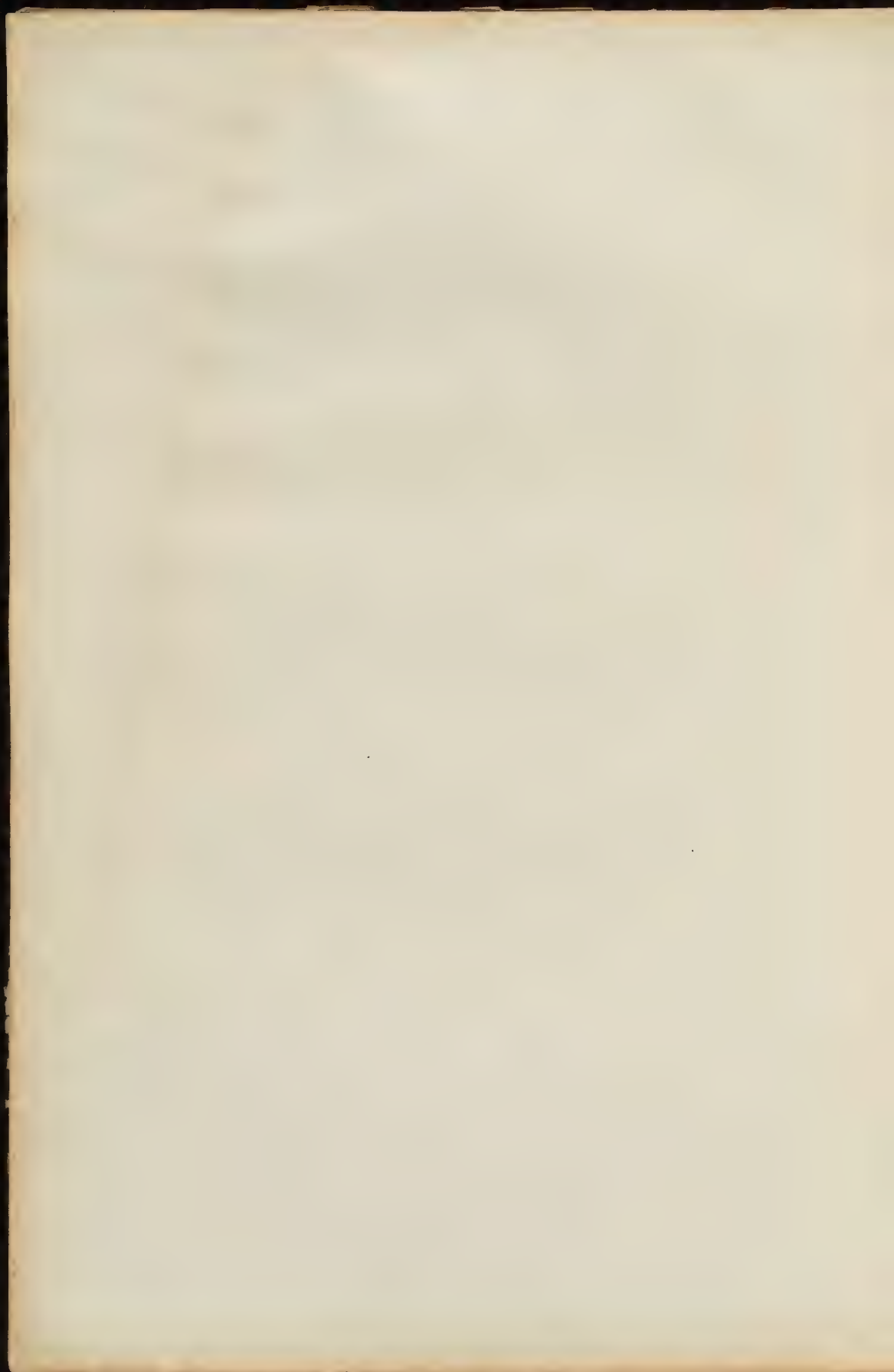


**D**ORTION of the earlier Wycliffite translation of the Bible, commencing with the Book of Proverbs. Two volumes; vellum, 224 and 177 leaves, measuring  $17\frac{3}{4}$  by  $11\frac{1}{4}$  inches, in double column of 46 lines. In the upper border of the first page of the text is painted the armorial shield of Thomas of Woodstock, Duke of Gloucester, youngest son of Edward III. He was put to death by his nephew Richard II in the year 1397. The inventory of his goods and chattels at Pleshy is still preserved in the Public Record Office, wherein is the following entry, which probably refers to these volumes:—"Un bible en Engleis en ij grantz livres coverez de rouge quyr, pris xi s."—*Palaographical Society*.

Written with many contractions in bold English minuscules. Corrections are in a contemporary hand. The initial letters of the chapters of several books are in gold and on a colored ground, with a little leaf ornamentation, and often a daisy extending into the margin. The plate represents the commentary on the upper half of a page of the Book of the Prophet Isaiah, commencing:

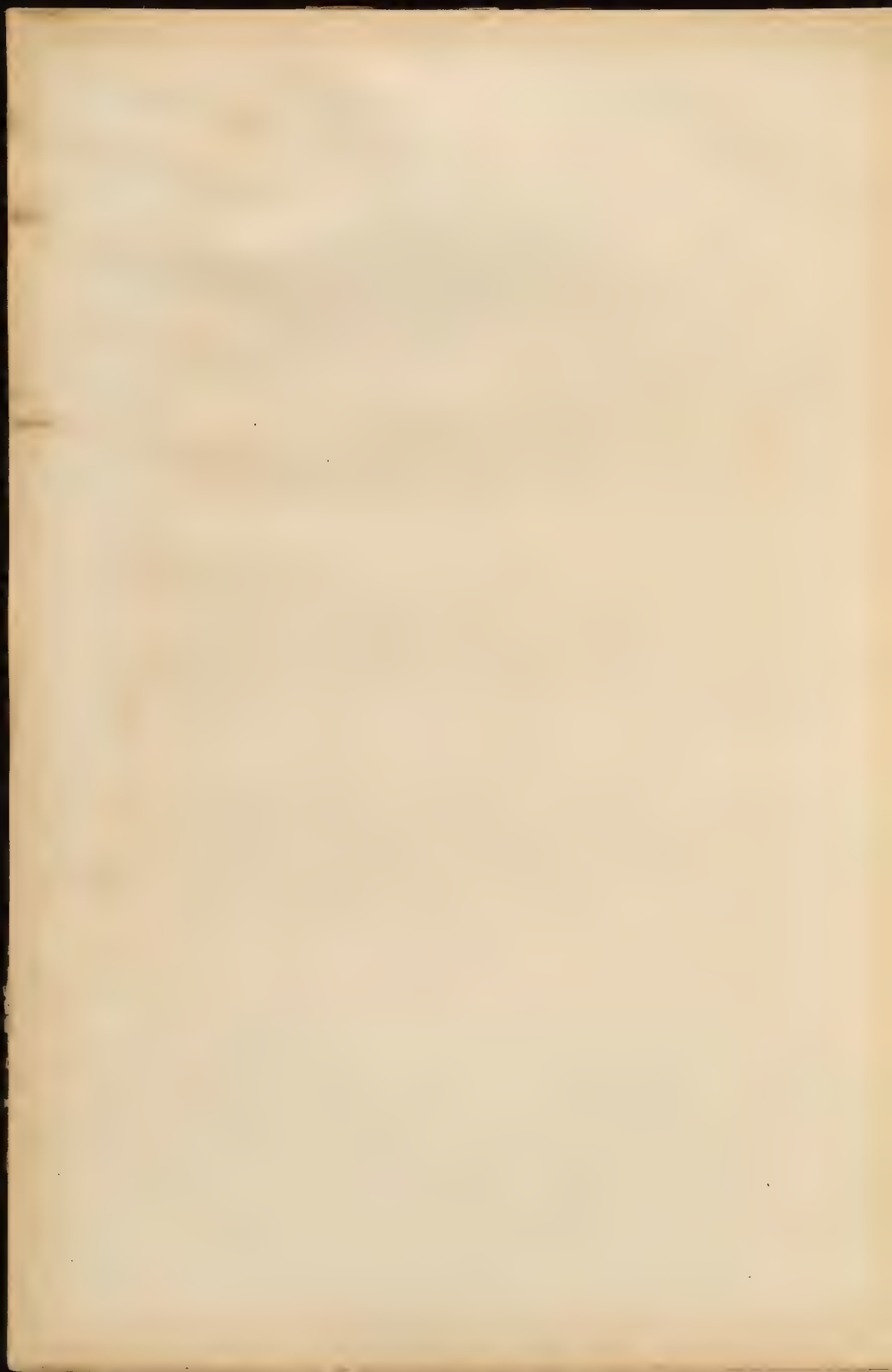
"No man when þe prophetis he schal seen *with versis* to ben discerid: in metre eyne he hem aneatis þe ebrues to be bounden."

Wycliffe finished his translation of the Bible from the Vulgate in 1382. The work was done mainly by himself, but his friend Nicholas Hereford assisted him with a part of the Old Testament. Afterwards the whole was revised by John Purvey, an assistant of Wycliffe at Lutterworth. Most existing copies are of this latter edition, whereas our manuscript is a part of the earlier translation. Wycliffe's Bible prose is the earliest classic Middle English.





WYCLIFFE'S BIBLE  
(BEFORE A. D. 1397)









CHAPTER XX

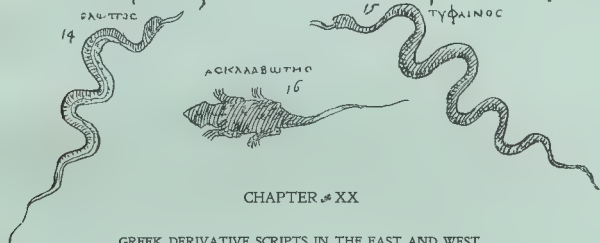
Plate 110. Panegyric on Abba Pisentius, A.D. 918.

Plate 111. Life of Onuphrius, A.D. 979.

Plate 112. Franks Casket: Runic Inscription, Eighth or Ninth Century.

Plate 113. Slavonic Gospels, Fifteenth Century A.D.—The Church Slavonic Alphabet, about 1700 A.D.

ΒΙΝΑΙ ΑΙ ΤΡΟΟΘΡΑΚΙ ΗΝ ΝΗΟΙ ΤΑΡΕΧΟΝΤΑΙ



## CHAPTER XX

### GREEK DERIVATIVE SCRIPTS IN THE EAST AND WEST



**STUDY** of the alphabets affords many curious side lights on history. Nowhere, perhaps, is this more strikingly shown than in the case of certain derivatives of the Greek alphabet. These are the Coptic in the Orient, the Runic in Scandinavia, and the Slavonic in Russia.

The Coptic language is the lineal descendant of the ancient Egyptian. It shows the influence of both Semitic and Greek, but it is believed to represent fairly the vernacular of Egypt in the Roman period.

After about the ninth century, Coptic as a living tongue was gradually made subordinate to the Arabic, and a few centuries later it ceased to be spoken, although it is still used to a limited extent in the services of the Coptic Church.

During the period when Greek culture was dominant in Egypt, a modified Greek alphabet came to be used by the natives in writing their language, and this finally quite supplanted the hieroglyphic, hieratic, and demotic writings. A few characters to represent sounds not provided for in the Greek alphabet were supplied from the demotic script, but the alphabet thus perfected retained its original form with singular tenacity throughout the time of its use. It is a curious circumstance that the later writings of the Egyptians should be preserved in a character which itself was probably an adaptation of the early Egyptian character, and which was only invented after the Egyptian writing had been universally employed for some thousands of years.

The Runic script is preserved on numberless monuments in Scandinavia and in various parts of northern Europe which the Normen invaded or colonized. It is believed that many of these monuments date from the first or second century A.D., and most of them are older than the tenth century, not long after which the Runes were supplanted by the Latin.

It has been a much mooted question as to the origin of this Scandinavian writing, but Canon Taylor believes that he has demonstrated its affinities with the ancient Greek alphabet. If this origin be authentic, it follows that the Greek alphabet made its way to so distant a part of the world as Scandinavia at a period when the Greeks themselves scarcely knew of the existence of any such land. Nothing definite is known as to how this transmission occurred, but very elaborate conjectures, based on archaeological finds, have been made, especially by the late Comte du Chaillu, who, in *The Viking Age*, traces out a story of how Greek colonists from the Crimea migrated across Russia to the north, carrying their archaic characters with them, and developing them according to circumstances.

The Ogham character is one of the most peculiar forms of script, as well as one of the most simple. It is believed to be a modification of the Rune, and it consists essentially of straight lines notched in the edge of a stick, or inscribed at the corner of a block of stone. The angle at which the lines are placed and the groups in which they are arranged determine the phonetic value of the character. These Oghams are found in Scotland and various parts of northern Europe. They show the possibility of making an intelligible script with the most simple lines.

The Slavonic alphabet was derived from the Greek of a later period (the ninth century), and the exact

history of its origin is well known. The story of the development of what was to become one of the dominant alphabets of the world cannot be better told than in the words of an old Russian chronicler, as translated by Mlle. de Kamensky:

"When the Slavonians of Moravia were baptized," says the chronicler, "as well as their princes, Rotislav, Sviatopalk and Kotsel sent to the emperor Michael, saying: 'Our country has been baptized, but we have no teacher to preach to us and instruct us and to explain the Holy Scriptures to us; we do not understand either the Greek or Latin tongue: some teach us in one way, others in another, and thus we neither understand the meaning of the Scriptures nor their might; send us therefore teachers who will be able to explain unto us the words of the Scriptures and their meaning.' When he heard this, the emperor Michael assembled all his philosophers and repeated unto them all that the Slavonian princes had said. And the philosophers answered: 'There is a man in Thessalonica called Lev (Leon); he has sons who are well acquainted with the Slavonic tongue, two sons, cunning in the sciences and in philosophy.' When he heard this, the emperor sent to Thessalonica to Lev, saying: 'Send us quickly your sons Methodius and Constantine' (Cyril).

"When Lev heard this he quickly sent them and they came unto the emperor, who said unto them: 'Behold the Slavonians have sent unto me asking for a teacher who could explain the Holy Scriptures unto them; such is their desire.' He induced them to go, and sent them unto the Slavonian land, to Rotislav and Sviatopalk and Kotsel. And as soon as they came they established the letters of the Slavonic alphabet and they translated the writings of the Apostles and the Gospels and the Slavonians rejoiced to hear of God's greatness in their own tongue. After this they translated the Psalter, the Octateuch and other books. But some began to find fault with the Slavonic books, saying: 'No people has the right to have its own alphabet, except the Hebrews, the Greeks, and the Latins, in accordance with the inscription that Pilate wrote on the Lord's Cross.\* When he heard of this the Pope of Rome blamed those who murmured against the Slavonic books, saying: 'Let the words of the Holy Scriptures be fulfilled, let all tongues praise God'; and again: 'All began to proclaim in various tongues the greatness of God, as it was given unto them by the Holy Ghost. And if any one blame the Slavonic writings, let him be excommunicated from the Church until he amend, for such men are wolves and not sheep, and you shall know them by their fruits; beware of them. As for you, children of God, listen to instruction and do not reject the teaching of the Church, as has been explained to you by your teacher, Methodius.'

"Constantine therefore returned and went to instruct the Bulgarian nation, while Methodius remained in Moravia. Then Prince Kotsel established Methodius as Bishop of Pannonia upon the throne of the apostle St. Andronicus, one of the seventy disciples of the holy apostle Paul. Methodius established two very skilful priests as stenographers, and they translated all the Scriptures from the Greek language into the Slavonic in six months, beginning from March until the 26th day of October. When the work was finished, praise and glory were given unto God, who had thus blessed Bishop Methodius, the successor of Andronicus."

\* Luke xiii. 35; John xiii. 30

Vatican Library, Cod. Copt. 66

THIS plate is from a volume made up of several manuscripts or parts of manuscripts, and containing the Martyrdom of Ignatius, the life of the Abbat Senuti (or Sanutius), the Martyrdom of Isaac of Dephre and various other articles, as given by Angelo Mai in his *Scriptorum Veterum Nova Collectio*, vol. V, pages 161-162. See also Assemani, *Bibliotheca Orientalis*, vol. i, page 618, No. xv; Révillout, *Apocryphes Coptes du Nouveau Testament*, page x, where the editor describes it in a footnote as "peut-être le plus précieux de toute la collection copte du Vatican."

The plate represents the first page of No. 5, ff. 124-155, which, according to Mai, contain *Mosis Urbis Copti episcopi in sanctum patrem Pisentium seu Barnodium ejusdem urbis episcopum, laudatio secundum ea quæ sibi de eodem sancto retulit Iohannes ipsius discipulus*, and to this portion of the volume alone the following description of the Palæographical Society applies:

"On vellum, about 13½ inches by 10¼; 36 leaves, 33 to 35 lines in a page. Written by one Jacob, in the year of the Martyrs 634 = A.D. 918, according to the subscription on f. 155a. Ruled with a dry point, double side lines and 17 horizontal lines. The first line of writing on each page usually stands below the ruled line, and there are, generally speaking, two lines of writing between each pair of ruled lines."

The writing is in ordinary Coptic capitals and uncials, becoming smaller and more cursive in the heading and subscription. The first letter of the text is filled in with an interlaced pattern of lines in yellow, red and green, the first of the three colors predominating. A broad border of a similar character surrounds three sides of the page.

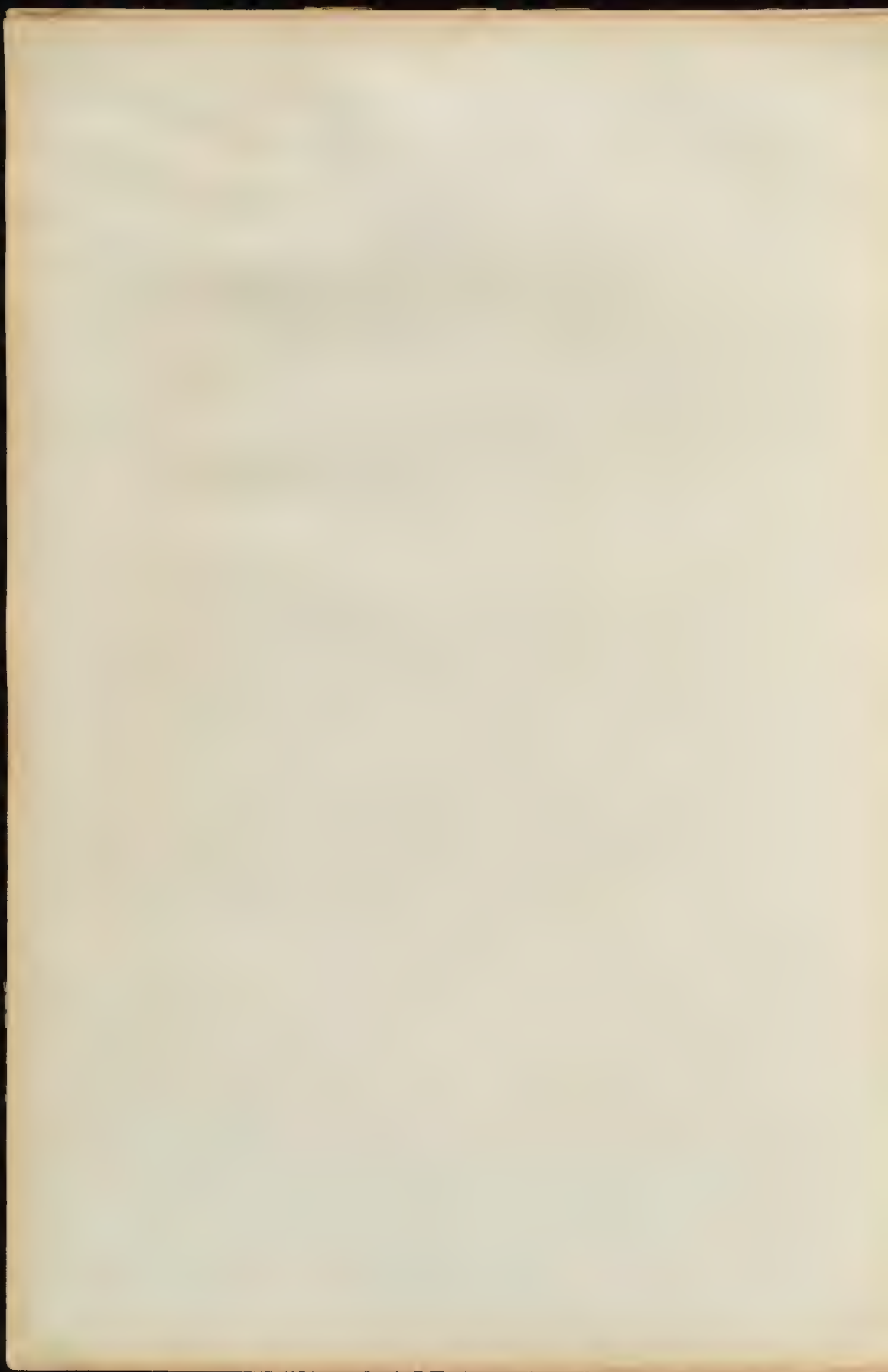
Amélineau has published the text of this panegyric in full in his *Etude sur le christianisme en Egypte au septième siècle*, Paris, 1887, and again in the *Mémoires de l'institut égyptien*, Cairo, 1889, Vol. II, part 1, pages 261-423. This writer says (page 266), "There is no reason to doubt that Moses, bishop of Kelt after Pisentius, composed a panegyric in which he extolled the virtues of his predecessor in the episcopal chair."

Amélineau's translation of the first paragraph on the plate is: "Some of the eulogies said by Father Moses, Bishop of Coptos, concerning the holy father Pisentius, bishop of the same town of Coptos, on the day of his glorious commemoration, which is the 13th day of the month of Epiph, according to John, a disciple of Pisentius, for the glory of our Lord Jesus Christ." The discourse which follows is couched in quite eloquent language.

Kelt, or Coptos, was a town on the east bank of the Nile. It was a centre of the caravan trade connected with ports on the Red Sea.

The era of the Martyrs of Diocletian, so called on account of the persecutions in Diocletian's reign, dates from the day on which he was proclaimed emperor at Chalcedon, August 29, 284. It was used by Christian writers until the introduction of the Christian Era, in the sixth century, and is still employed by the Copts and Abyssinians.







ΤΑΧΥΧΟΤΟΥ ΝΧΕΛΒΑΙΟΥ ΥΝΗΣ ΠΙΕΠ  
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 ΠΙΕΠΙΕ

ΧΙ  
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 ΠΙΕΠΙΕ



PLATE 111. LIFE OF ONUPHRIUS, A.D. 979

THE plate is from a volume consisting of 120 vellum leaves and made up of three distinct MSS., namely, (1) *The Homily of Mark*, forty-ninth patriarch of Alexandria, on the *Burial of our Lord*, the *Harpying of Hell*, etc., (2) Theodore, patriarch of Antioch, on the *Martyrdom of the two Theodores* under Diocletian, and (3) the *Life of Onuphrius*, the anchorite, by Paphnutius, the anchorite. The *Life of Onuphrius* consists of 22 leaves, about 12¾ by 9¾ inches with from 27 to 34 lines in a page.—*Palaeographical Society*.



Written in ordinary Coptic uncials, which are smaller and slightly cursive in the subscription. A single ornament without colors occupies the upper part of the first page, and descends about half-way on the right side. The initial letter is made to form part of the figure of a bird. The quires, of which there are three, are signed with Coptic arithmetical figures (Greek letters) on the first and last pages of each, and the pages are numbered with the same figures. The plate is described by Professor Dr. Ignazi-Giudi, of Rome. It represents the last page, f. 120a, containing the colophon, as follows, in barbarous Greek.

1. Μνησθετις κ̅ρις τοῦ δοῦλου σου διακόνου βασιάνου
2. Γαβριὴλ υἱοῦ Μηνᾶ π . . . ἀν δὲ τοῦτο Νιμανθῶμα
3. συνθῆκας θ̅μου καὶ Τη'λε . συγχώρησον
4. τὸν (τὸν) παραπτώματα ἡμῶν ἡμῶν μ(αρτύρων) ΧΘΕ.

English translation:

"Remember, Lord, thy most insignificant servant, the deacon Gabriel, the son of Menas . . . from the place (called) Ni-Manthoms (or the Cemetery), in the diocese of Thmui and T'kehl. Pardon our sins, Amen. In the year of the Martyrs, 695."

The places named are in Egypt, and have been commented on freely by historical writers.

Below the colophon, in rude Arabic of about the thirteenth century, is:

"From Adam to Noah, 2,042 years, and from Noah to the building of the tower (of Babel), 558 years, and from the building of the tower—"

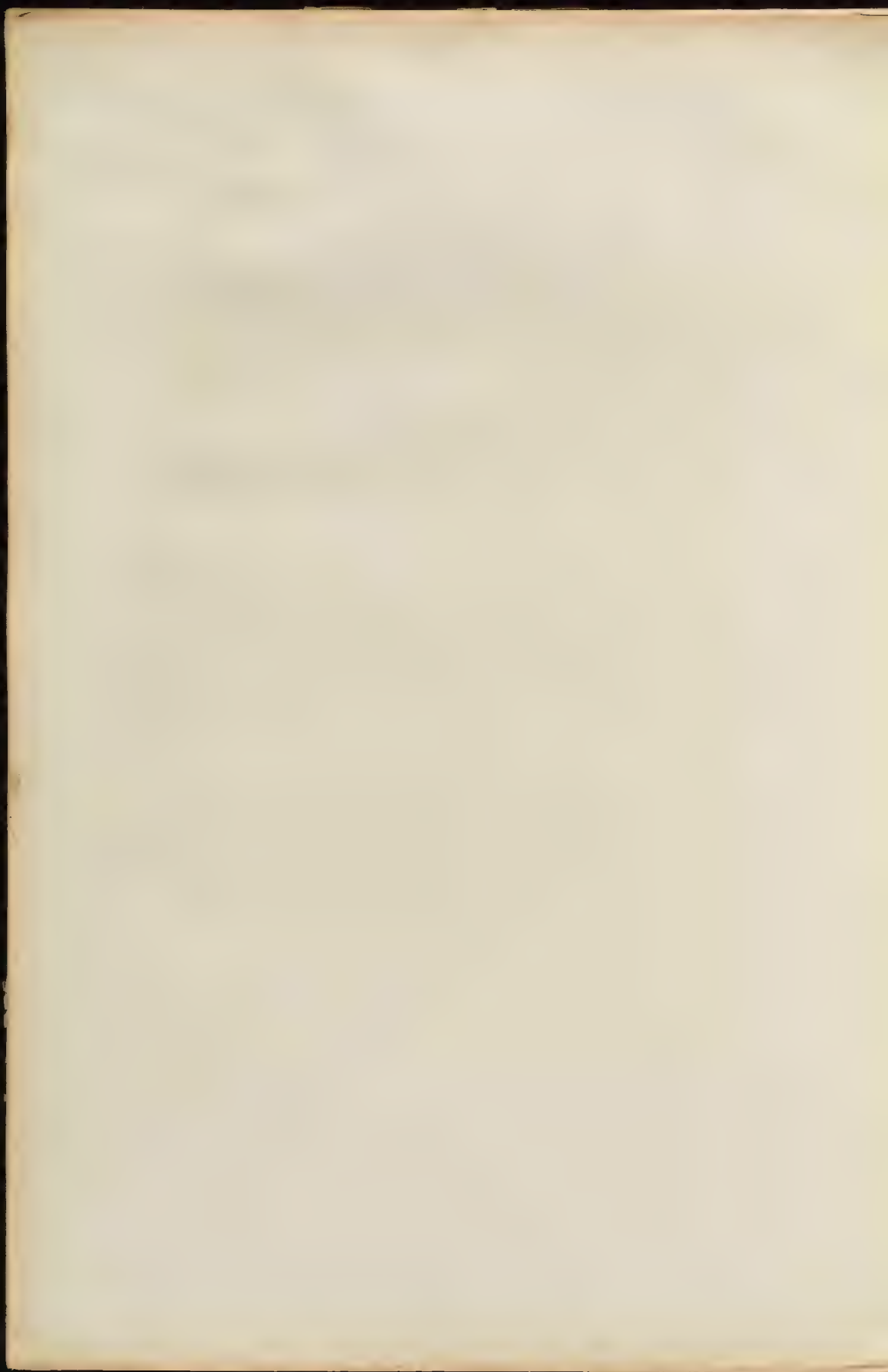








PLATE 112. FRANKS CASKET—RUNIC INSCRIPTION,  
EIGHTH OR NINTH CENTURY A.D.

British Museum (Runic)



THE plate represents a casket of whalebone, measuring 9 by  $7\frac{1}{4}$  inches, with a height of  $5\frac{1}{4}$  inches, and carved in relief with various subjects, accompanied with Anglo-Saxon inscriptions of the eighth or ninth century, in Runic characters, including one in the Latin letters and language. It has received various injuries, and one end, part of the bottom and different portions of the lid are wanting. The inscription on the front records the stranding of the whale from whose bones the casket was made at "Fergenberig." It was found in the possession of a private family at Auzon, Dept. Haute-Loire, in France, and may have once belonged to the neighboring ancient church of Brioude. The original silver mountings having then been recently removed, the casket had fallen to pieces, and the now missing portions were lost. It was eventually purchased by Mr.

A. W. Franks, Keeper of the British and Mediæval Antiquities at the British Museum, and presented by him to the Museum in 1867. —*Palæographical Society.*

The few Latin words in the inscription on the back of the casket afford but slight material for palæographical comparison or conjecture. But they can be recognized as the round semi-uncial English forms of the eighth or ninth centuries. The interlacing pattern of the animals and birds is of a similar period.

The ornamentation of the casket is of an interesting character. On the left side is represented the finding of Romulus and Remus suckled by the she-wolf, according to the ancient tradition. This is explained in the text as follows :

Op læun neg Romwalus and Reumwalus twægen gibropær  
a fæddæ hia: wulf in Romacastri

i.e., "Outlay (were exposed) nigh; Romwalus and Remus, twain brothers; fed them a (she) wolf in Rome-city."

In the upper compartment of the back, on the left hand, is a representation of the storming of Jerusalem by Titus, and on the right is depicted the flight of the Jews. Below, on the left, is a tribunal, as is explained by the word *dom* (judgment or doom); and on the right can be seen a prisoner being led away, with the word *gist* (hostage). The inscription across the top is in mixed Runic and Latin characters, and reads, "Here fight Titus and Jews. Here fly from Jerusalem the inhabitants."

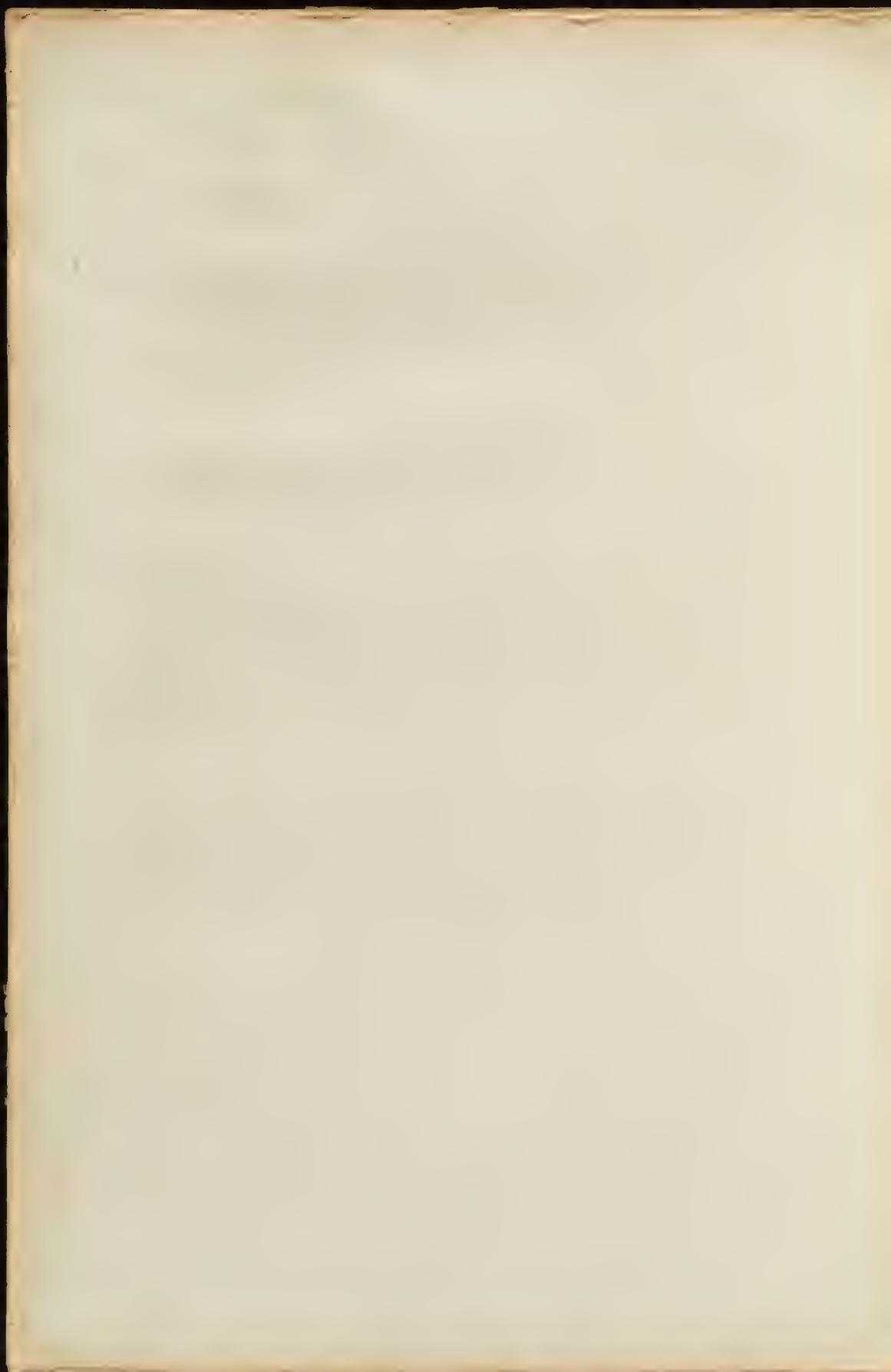
On the left side of the front of the casket, according to Sir Edward Maunde Thompson and Mr. E. A. Bond, is the representation of the delivery of the head of John the Baptist to Herodias and her daughter. The executioner is receiving a cup of wine, supplied from the bottle in a pouch carried by a woman. In the adjoining panel birds are being killed, perhaps in preparation for Herod's feast. The executioner is seen holding the head in a pair of forceps, the saint's body being on the ground. Prof. Sophus Bugge, however, writing in February, 1868, from Christiania, to Prof. George Stephens, author of *Old Runic Monuments* (see his preface, Vol. 1, p. 69), denies that the left carving represents Saint John the Baptist, but connects it with the old Scandinavian tale of the Weland, as in *Didrik's Saga* (see Stephens' *King Waldere's Lay*).

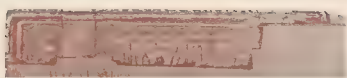
On the right of the front is a picture of the offering of the Magi. Here the wheel-like figure represents the star of Bethlehem. The child Christ, surmounted by a cruciform nimbus, with the Virgin Mary, are within the shrine.

The lower inscription, contrary to the usual practice, is written from right to left. It reads :

The whale's bone from the fish-flood I lifted on Fergen Hill.  
He was gambling (?) crushed, where he on the grit  
(shingle) swam.

Of the right side nothing is left but a fragment. The scene on the top of the casket represents an attack on a walled house defended by a hero whose name, *Ægili*, is written above him.





FRANKS CASKET—RUNIC INSCRIPTION  
(8th or 9th CENTURY)






PLATE 113. SLAVONIC GOSPELS, FIFTEENTH  
CENTURY A.D.

British Museum, Additional MS. 32,162

THE CHURCH SLAVONIC ALPHABET, ABOUT  
1700 A.D.

British Museum, Additional MS. 28,508

 ILLUSTRATIONS are here given of the uncial and cursive forms of the Cyrillic Russian alphabet. On the left is a page of a fifteenth century copy of the Gospels in Slavonic, written on vellum, 134 pages, small folio, imperfect at the beginning and end. The page exhibited shows the opening of St. Luke's Gospel (folio 59a).

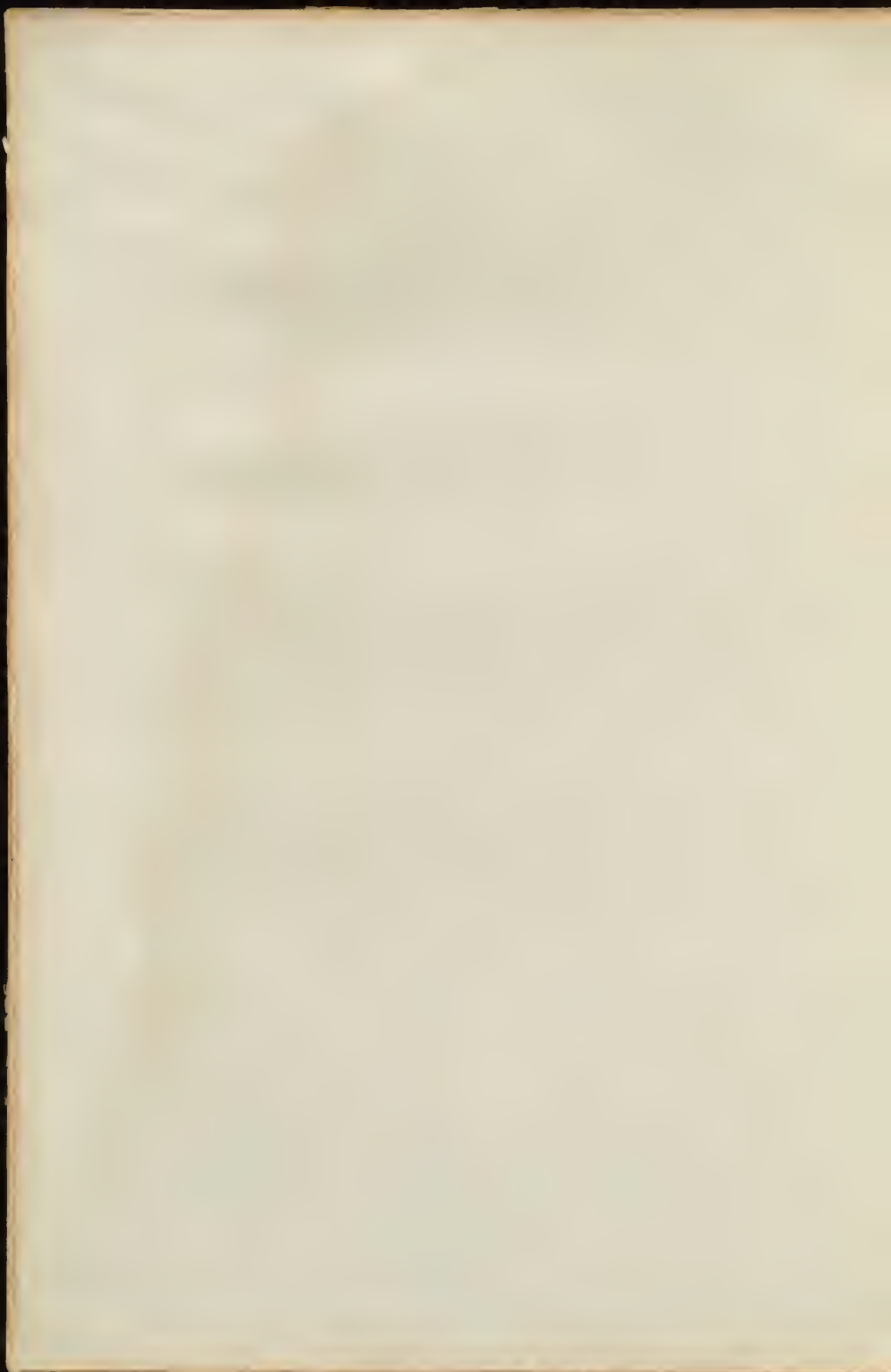
At the top of each page of this copy there is generally a monogram which stands as an abbreviation for the name of the Evangelist; and on these monograms there generally appears an ornamented line such as is used to mark abbreviated words in the text.

On the right portion of the plate is shown a very curious document attributed by the British Museum authorities to about the year 1700. It is in the form of a roll, 16 feet 6 inches long, and 8½ inches wide, composed of sheets of paper pasted together lengthwise and giving in succession the cursive forms, with ornamental variations, of the Church Slavonic alphabet. The letter *K* as shown on the top of the specimen is particularly elaborate, and adjacent to it are forms which are gradually simplified. The words between each line of ornamental lettering are aphorisms written in a greatly abbreviated style. In about the middle of the roll appears the *Besyda Trakh Svatitelei*, which is a conversation between three sages or bishops on religious questions, the matter being enclosed in circles which are colored blue and red. At the lower end of the roll appears the multiplication table, set out in tabular form, with an explanation of the same, to which the names of the numerals are appended. The whole roll appears to be intended for purposes of instruction.

The Cyrillic alphabet is the one made by Cyril or Constantine to whom reference was made in the introduction to this chapter. It has been adopted by the Russians, Bulgarians and by the Illyrian division of the Slavs. The original set of alphabetical characters contained forty-eight symbols. These were so far modelled on the Greek character that the alphabet was not rearranged, but new characters were added to the end of the Greek alphabet, just as the Greeks had previously added new characters to the end of the Phœnician alphabet, and as the Latin alphabet was enlarged by additions to the Greek. The Greek characters, however, received new names in the Slavonic alphabet. Thus the letter *B* became *Buki* (beech) instead of *Beta*, and *D* instead of retaining the old name *Delta* is called by the Russians *Dobro* (oak).

This early Russian script being used almost exclusively for ecclesiastical purposes, not only resembled in general style that current in Greek manuscripts at the time of its invention, but also maintained for several centuries the peculiar conservative character of scripts whose development runs along ecclesiastical lines.

The modern Russian alphabet consists of thirty-five letters only, being itself adapted from the Cyrillic alphabet with sundry emendations, eliminations, and one addition. This reformed alphabet was due to the efforts of Peter the Great, by whose order the first Russian periodical was printed at Moscow in 1704. The newer letters are much more rounded in form than those of Cyril.



[illegible]

Съ а пона: въ и ридеи:

[illegible]

## SLAVONIC GOSPELS.

(15th Century A.D.)

British Museum, Additional MS 32,162

## THE CHURCH SLAVONIC ALPHABET

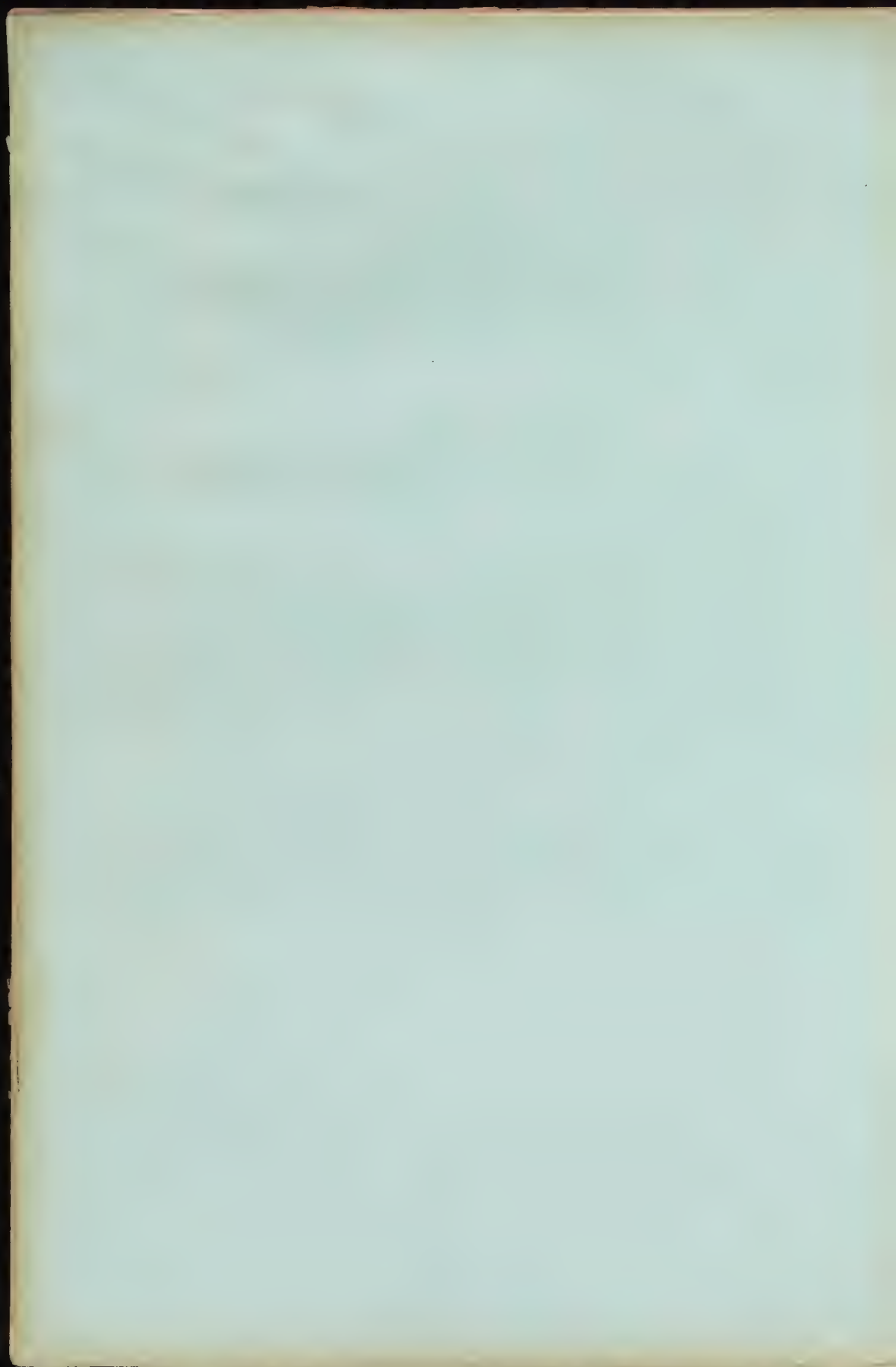
About 1700 A D

British Museum, Additional MS 38 508









## CHAPTER XXI

Plate 114. Beowulf, about A.D. 1000.

Plate 115. Anglo-Saxon Chronicle, A.D. 1045.

Plate 116. Aenbute of Inwyt, A.D. 1340.

Plate 117. Dante, A.D. 1379.

Plate 118. Piers Plowman (Fourteenth Century).

Plate 119. Seneca's Tragedies, A.D. 1387.

Plate 120. Horace, A.D. 1391.

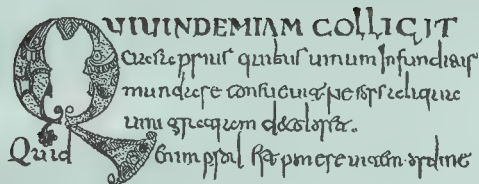
Plate 121. Valerius Maximus, Memorabilia, A.D. 1392.

Plate 122. Terence, A.D. 1419.

Plate 123. Cicero's Epistles, A.D. 1444.

Plate 124. Sallust, A.D. 1466.

Plate 125. Quintilian, A.D. 1467.



## CHAPTER XXI

### THE DEVELOPMENT OF THE BOOK HAND

THE plates of this chapter will serve to give a synoptic view of the general development of the bookhand in various parts of Europe during the last five centuries preceding the invention of printing. It will be seen that the minuscule character is altogether predominant, and that the exact formation of the letters undergoes only such slight modifications as the tastes of the individual scribe suggest, the general trend being toward a greater elaborateness and an increase of ornamentation, which does not add to the legibility, however it may affect the beauty, of the page.

We have already noted in a previous chapter that the modern type-maker has reverted to the more simple eleventh century character. Meantime, it will not be denied that the fourteenth and fifteenth century scribe had developed a marvellous degree of skill in printing with the pen; in many cases so uniform in size and outline are the letters that even a careful observer might mistake this script for printing.

During these later generations of the Middle Ages there was doubtless an increasing book market almost everywhere in Europe. The generality of people were still, no doubt, unable to read, but there was an ever-increasing company entering the ranks of scholarship, and the number of books preserved bears testimony to the respectable size of the reading public.

As to the character of the literary output of this period, our plates supply a significant index. Even at the close of this period the classical author holds the field almost undisputed. For nearly a thousand years there was almost no permanent literature of a high rank produced in Europe. It is true that toward the close of this period we are entering the modern epoch. Dante and Petrarch have appeared in Italy; Anglo-Saxon literature is nascent in the writings of Roger Bacon and those of the Chroniclers, and in the poems of *Beowulf* and *Piers Plowman*; and, finally, a sure note has been struck by Chaucer and the way prepared for that galaxy of moderns with Bacon, Shakespeare, and Milton at their head, who are presently to contest supremacy with the masters of old.

But though the time is ripe for this new flowering of literature, we are only at the verge of the epoch that is to usher it in, and for the moment classicism is still dominant. Could we look into a library of the time, we should find chiefly the writings of the old Greeks and Latins. Seneca and Valerius Maximus, Terence, Cicero, Sallust and Quintilian, as here presented, are fairly representative of the selections which we should find in the average library of the fifteenth century scholar. There would be Greek books also, though probably in smaller number, but examples of these we have shown in a previous chapter.

The latter part of our present series carries us to a period that marks the close of an epoch.

Our Cicero of Plate 123 was written in 1444. Little did the scribe who slowly and painstakingly indited it suspect that he was practising an art that had already received its death blow. Yet so it was; for two years earlier, in 1442, John Fust had established at Metz his printing press and ushered in the new era.

As we stand now at the threshold of this new era, after traversing the mazes of a long series of manuscripts, many reflections suggest themselves. One of the most curious of these, and one that must have come to the mind of many a reader, is the question, What is the normal life of a manuscript? It must have been apparent to the most careless turner of these pages, even if the thought should chance not to have suggested itself to him before, that books, no less than animate objects, are born to die.

They are made of frail, perishable substances, and even the least destructible of them, as the clay tablet of the Assyrian and the brass plates of many nations, are after all at the mercy in varying degrees of flood and fire, and moth and rust.

It would be extremely difficult to answer the question as to the normal life of a manuscript with any pretence of scientific exactness. But perhaps it would not be an unfair estimate to ascribe to manuscripts an average life about equal to that of a human being. Such an estimate could only be justified on the supposition that the vast majority of manuscripts are very ephemeral, indeed; but this assumption is abundantly justified. Who can doubt that the greater part of the writing produced last year has already been reduced to its elements in smoke, or dust, or pulp, or powder? Beyond question, in this age of great productiveness and of cheap paper, most manuscripts die in infancy, or at best attain a tender adolescence. But, on the other hand, we have had ample proof of the fact that a certain select number of manuscripts, the Methuselahs of their kind, attain an age which even the most perversive imagination of patriarchal times never dared claim for any human being.

We have seen documents from Babylon, whose clear-faced script brings us a message over the chasm of 7,500 years, and inscriptions from Egypt only a little less venerable. We have seen whole libraries of Assyrian books that are more than 2,500 years old, practically three times the alleged age of Methuselah.

But, on the other hand, consider the vast quantities of books of all intervening ages that have met a less kindly fate. There is no reason to suppose that the stores of Nineveh that have come down to us are more than a handful in comparison with the Assyrian books that are lost; and of all the abundant output of the great masters of Greece and Rome, from Homer and Hesiod to Plutarch, Livy and Tacitus—nay, even to their degenerated successors of the Byzantine period, and the rejuvenators of literature of the Renaissance—of all this vast store of manuscripts of Greece and Italy, the product of 2,000 years of human effort, not a single line has come down to us in the original draft of the classical author himself. The law of the survival of the fittest is applied here as rigorously in preserving the best productions as with animate creatures, but its application in this case, as in the other, has been in favor of the class, and not of the individual. The works of Homer, of Herodotus, of Xenophon, Thucydides, Virgil and the rest have been preserved because their never-ceasing popularity led to their being duplicated generation after generation, and in many widely separated regions; with like persistence, that jealous destroyer, Time, removed not only the original manuscripts, but the vast majority of the copies also. Here and there a stray waif was spared to preserve the thought of antiquity for the delight of after ages. But what an army of copyists—fallible, mistake-multiplying copyists—stands between us and the original manuscript which recorded the thought of the master mind itself.

In this day of the printing press every book of any given edition is expected to be like each one of its fellows, though these are counted in hundreds of thousands. But in the old days, when the pen was dominant, it may well be doubted whether any two copies of any book were ever alike in their every word. Any one familiar with manuscripts knows that these differ, and every student of the classics is aware that with scholarly editions of these works as now printed, the foot-notes devoted to the discussion of "variorum" readings quite generally crowd the original text itself into a few thin lines at the top of the page.



This merely illustrates the fact that human copyists are fallible; and that, essential though they be to the transmission of the author's thought, yet, thanks to them, that thought is transmitted to posterity, not in a fixed integrity of form, but as a plastic organism, to be more or less moulded into strange and unintended shapes in after time, much as an animate being is slowly changed by its environment.

Were the work of successive generations of copyists to go on long enough, we should finally have a crop of literary offspring for every great masterpiece, which would differ as much from the original masterpiece itself as the different races of man, for example, differ from one another, though sprung from one original parent stock. If one doubt this let him consider the "variorum" editions just referred to. Thus an edition of Livy lies before me, which, thanks to notes on variant readings and critical interpretations of doubtful passages, is spread over 14,000 large pages, mostly of very fine type, whereas all the words of the text proper would probably not require more than as many hundred pages at the most. The famous Delphin set of Latin classics occupies, thanks to the "variorum" feature, no fewer than 141 bulky volumes, a score of which would probably suffice for the text of the Latin authors.

As another illustration of the changes to which the thought of an author becomes subject, consider the different translations that have been made from time to time during the past 300 years, of the most popular classical authors. How widely the text of such famous translators of the older time of Philemon Holland and Arthur Golding differs from the texts of Arnold, or Rawlinson, or Clinnock. Or, to choose a yet more vivid illustration, consider that most familiar of all translations, the Authorized English Version of the Bible. The original manuscripts from which this translation was made were themselves removed by a thousand years or more from the hands that first wrote their prototypes. The translators then were obliged to choose between variant readings, adding thus their own interpretations to the sometimes mistaken interpretations and faulty readings of the copyists. Once the translation was made, however, it received the stamp of authority, and it has been accepted by successive generations of readers as the phrasing of the veritable words of the ancient speakers. Yet throughout all this time every scholar has been aware that it had no such status, and of late, an increasing army of exegesis has cried out against the inaccuracies and even the actual misrepresentations of the original text, with which the Authorized Version is alleged to abound. We are told, to cite but a single example, that such a magnificent passage as the familiar, "Remember now thy Creator in the days of thy youth" has no counterpart in phrase or meaning in the original text from which it was alleged to be drawn. But are we to suppose from this that the popular mind will now relinquish the long-cherished translation, and take in its stead a new and more literal one? Far from it. Even though we are assured of the inaccuracy of such a passage as that just cited, none the less will that passage continue to trumpet itself in our ears, and to stand for us as the phrasing of a Hebrew prophet of old. What the author really said, it would appear, referred not to man's relations with his Redeemer, but purely to domestic affairs. "Consider thy Wife," runs the original; "Remember thy Creator," the translation.

The divergence is wide enough to illustrate the point in question, namely, that an author's meaning may be greatly modified as transmitted down the generations, and this point is yet more strikingly illustrated when one reflects that a whole school of modern Biblical students rejects all new translations of the Scriptures with scorn, and with a fine unconscious humour insists on referring to the old faulty translation as "the uncorrupted version."

But translations aside, the works of our own language afford sufficient illustration of our text. Shakespeare lived only 300 years ago, yet a page of the first folio edition of his works seems

strangely archaic to the modern eye, and the annotations to which his lucid phrases are subjected rival in bulk those with which the classical writings of antiquity are favored.

The case of Shakespeare again furnishes a striking comment on the life of manuscripts. In the view of the paleographer, Shakespeare is a modern, yet of all his voluminous writings, every line of which, no doubt, was first transcribed in his own hand, not a single scrap has come down to us in the original. At best a few signatures to business documents remain, treasured as sacred mementoes in the museums that are fortunate enough to possess them. Even the proper spelling of the name of the great bard is subject to dispute and learned controversy. Yet Shakespeare was by no means the obscure person in his own day that he is sometimes represented as being. He was the most successful of practical dramatists, and it has even been asserted that he was the first man of letters who was ever able to retire in middle age and live comfortably on a fortune earned solely with his pen. If, then, the manuscripts of this greatest and most popular of writers have all disappeared within a few generations of his own time, it is obvious how largely an element of chance enters into the life of manuscripts in general. But this thought, indeed, has been emphasized all along by our facsimiles.

We have seen that the oldest example of Greek writing extant—the Abu Simbel inscription—recorded the names of its authors, and that some of the oldest papyri from Egypt preserve to us the names as well as the individual chirography of the obscure persons who produced them. Writings that in themselves were worthless, have thus been by mere chance preserved, while others that would be held as priceless mementoes of the great men of the epoch have perished. After all, however, it is only the antiquarian and the dilettante who need greatly mourn over the destruction of the original manuscripts of our classical authors; for all that has been said about the variations to which the writings of antiquity are subject through the mistakes or wilful misinterpretations of copyists must not be allowed to obscure the fact that in the main the writings of antiquity have come down to us preserving in high degree their original form. It has been suggested that in time the different editions of a man's work would come to differ as widely from one another as, for example, a negro differs from a white man. But it must not be forgotten that even the differences here connoted are differences of detail, and that the points of resemblance between even the most aberrant types of the human race are enormously preponderant over any details of difference. So it would be with the manuscripts. Homer, in a score of different editions, would present variations of here and there a word which could give endless entertainment to the commentator; yet it would still be Homer;—a hundred, even a thousand words of all the various editions are identical, where one word differs. And if the divergence may now and then be so significant that the sense of a particular paragraph is utterly changed, yet this is only as the color of eyes or hair, or complexion among men, while the main bodily organism remains the same.

In the main, then, the comforting thought with which one may leave the manuscripts of antiquity is that these manuscripts, however many copies removed from the original, fairly represent the thought of the author in its broad essentials.

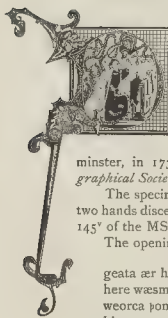
Bible exegesis tells us that no less than 150,000 discrepant readings are to be found among the thousand Bible manuscripts that have come down to us; but they assert at the same time that all these variations, enormous as they seem when listed numerically, are insignificant in comparison with the body of the text. Similarly, considered in the large, the pages of Terence, of Cicero, of Sallust, of Quintilian, as here presented in a fifteenth century garb, stand essentially as their authors meant them to stand. No page is *identically* as written, but most pages are *essentially* as written.





PLATE 114. BEOWULF, ABOUT A.D. 1000

British Museum, Cotton MS. Vitellius A XV, ff. 132-201



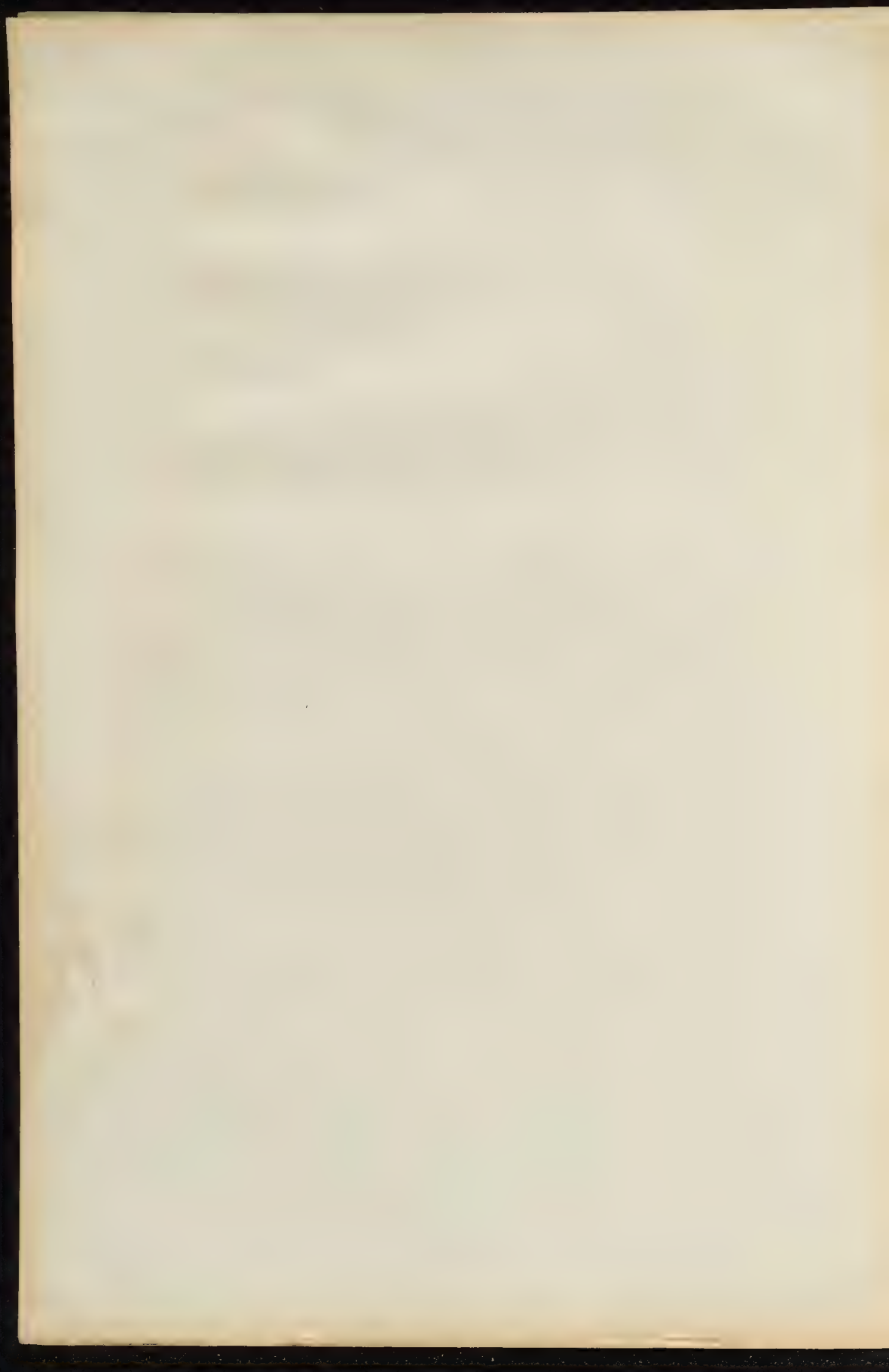
OEM of *Beowulf* in Anglo-Saxon, written as prose, in a volume containing other works in the same language in writing of the same and later dates. Vellum, 70 leaves, measuring generally 8 by 5 inches with 20 to 22 lines in a page. The MS. was injured in the fire at Ashburnham House, Westminster, in 1731. Written about A.D. 1000.—*Palaeographical Society*.

The specimen of the plate is in the weaker of the two hands discernible in the volume, and represents folio 145<sup>v</sup> of the MS. found in Part X of the poem.

The opening lines read:

geata ær he on bed stige no ic me an  
here wæsmun hnagan talige gup ge  
weorca þonne grendel hine for þan ic  
hine sweorde swebban nelle aldre beneo  
tan þeah ic eal mæge nāt he yara goda  
þæt he me ongean slea rand geheawe þeah  
ge he rof sie niþ ge weorca ac wit on niht  
sculon.

The subject of this famous Anglo-Saxon poem is the life of Beowulf, a semi-fabulous hero of Denmark or of Sweden, whose exploits are assigned to the fourth century. It is supposed to have been composed in the first half of the eighth century, and the British Museum MS. is the only one in existence. Harrison Sharp, of Boston, has published an edition of the poem (1883, third edition, 1888).



gearh. ac he on bed sæge no ic me an  
 hre pasman hna swan talige euf ge  
 weca þon ne sendel hine for þan ic  
 hme speorde spebban nelle aldre beneo  
 ran þeah ic eal mæge nat he þara goda  
 þ he me on gean slea þand se herige þeah  
 ðe he for se nif se weca acwite on mht  
 seulon. secege of ge sitzan gif he ge  
 secean deap. 7 is of ge weca 7 siððan 7 is  
 god on swa hre ge eadon halig drihten ma  
 do dæne swa him ge mee þince. hylde  
 hme þa heafo deop hleop holsce on  
 fenz eorle and plizan þine ymb monas  
 snellu se þine sele se ge se beah. n. an  
 heora þohce þ he þanon scolde eft eard  
 lutan æfre se secean folc of ðe fæd byð  
 þa he afeðed wæs. ac he hæfdon sefman  
 þine ge: o fela mieldu mþan þu sele  
 wæl deað fornam demgea leode ac him  
 dæh. an for seaf 7 is speda se woru.

# BEOWULF

(ABOUT A. D. 1000)

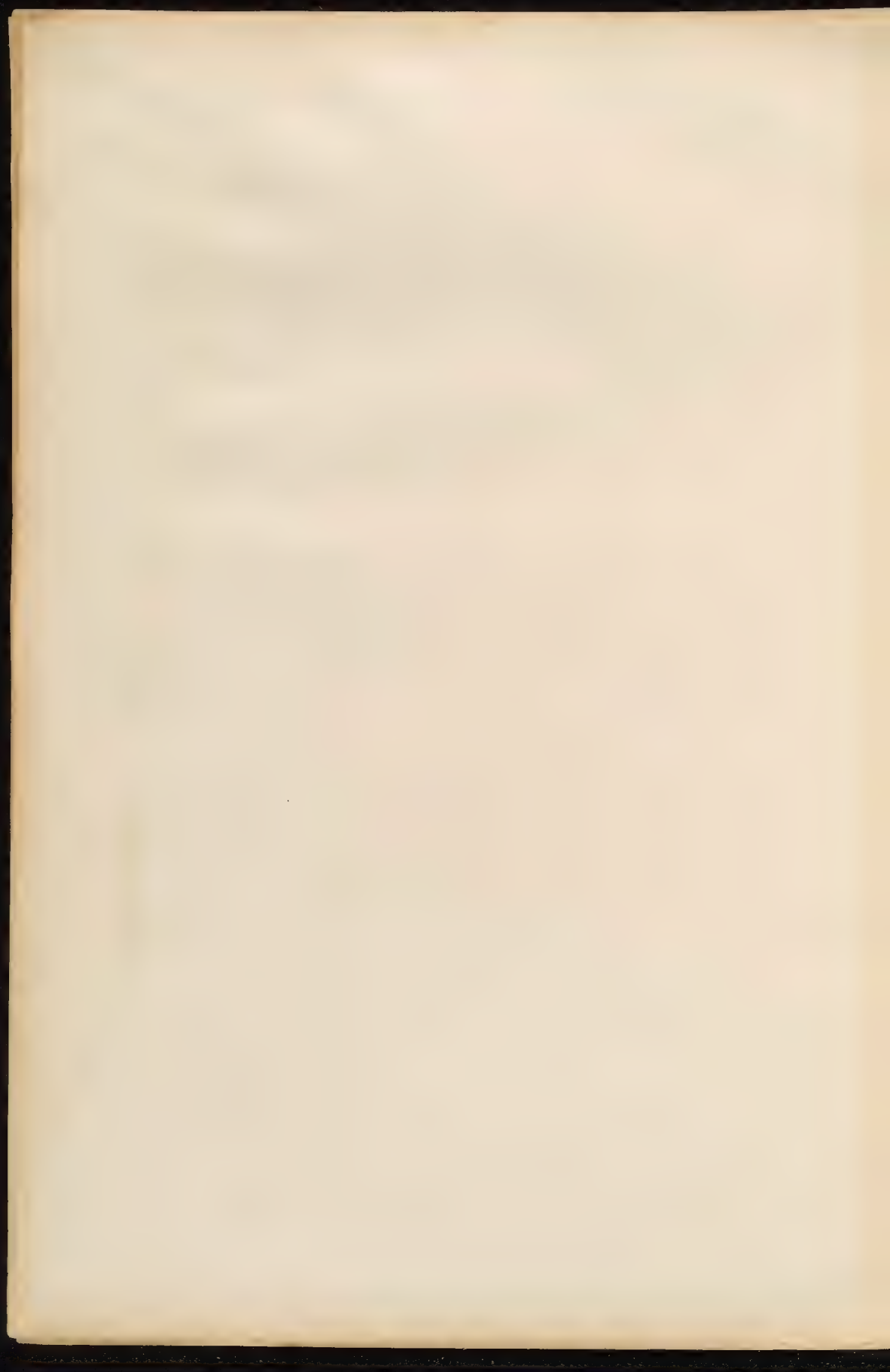


PLATE 115. ANGLO-SAXON CHRONICLE, A.D. 1045

British Museum, Cotton MS. Tiberius B 1



ANGLO-SAXON CHRONICLE, or *Annals of England*, from the first landing of Julius Cæsar to the year 1066, written continuously to the year 1045, and after that date by different hands. Vellum, 50 leaves, measuring 11 by 7½ inches, with 27 inches to the page.—*Palæographical Society*.

Written in rounded minuscules. The dates are in red.

The first complete entry with which the plate is concerned is for the year 934:

Anno dcccxxxiiii—Her for æstelstan cing on scotland æt ge midland here ge mid scyphere and his micel oferhergode.

Translation: "This year went King Athelstan into Scotland, both with a land force and a sea force and laid waste much of it."

The next entry is longer and begins:

Anno . dcccxxxvii. Her æstelstan . cing-eorla drihten . beorna beahgyfa and his brosor eac eadmund æteling . ealdorlagu tfr . geslogon æt sæcce . swurda ecgum . embe brunnanburh . bordweall clufon . heowon heaþolinda . hamora lafum . aforan ead weardes . swa him geaþele was . fram cneomægum þæt hi æt campe oft . wið laþra gewæne land ealgodon . hord and hamas hettend crungon . scotta leode . and scyptlotan.

The annals of public events called the *Saxon Chronicle* were collected and arranged by Archbishop Plegmund at the end of the ninth century, and were continued to be recorded at Canterbury until about the time of the Conquest.









PLATE 116. AYENBITE OF INWYT, A.D. 1340.

British Museum, Arundel MS. 57.



AYENBITE OF INWYT, or *Remorse of Conscience*, the original translation of Friar Laurent's treatise, *La Somme le Roi*, made in the year 1340 by Dan Michael of Northgate, in Kent, a brother of St. Augustine's Monastery, Canterbury. The *Book Ryol*, or the *Book for a King*, printed by Caxton, is also a translation of Laurent's work. Vellum, 84 leaves, measuring 12 by 8 inches, with 40 lines in a page. Bound up with a few short tracts. Edited for the Early English Text Society by Richard Morris, 1866.—*Palaeographical Society*.

The writing is uniform and clear, in court-hand minuscules. Strokes are used for additional punctuation.

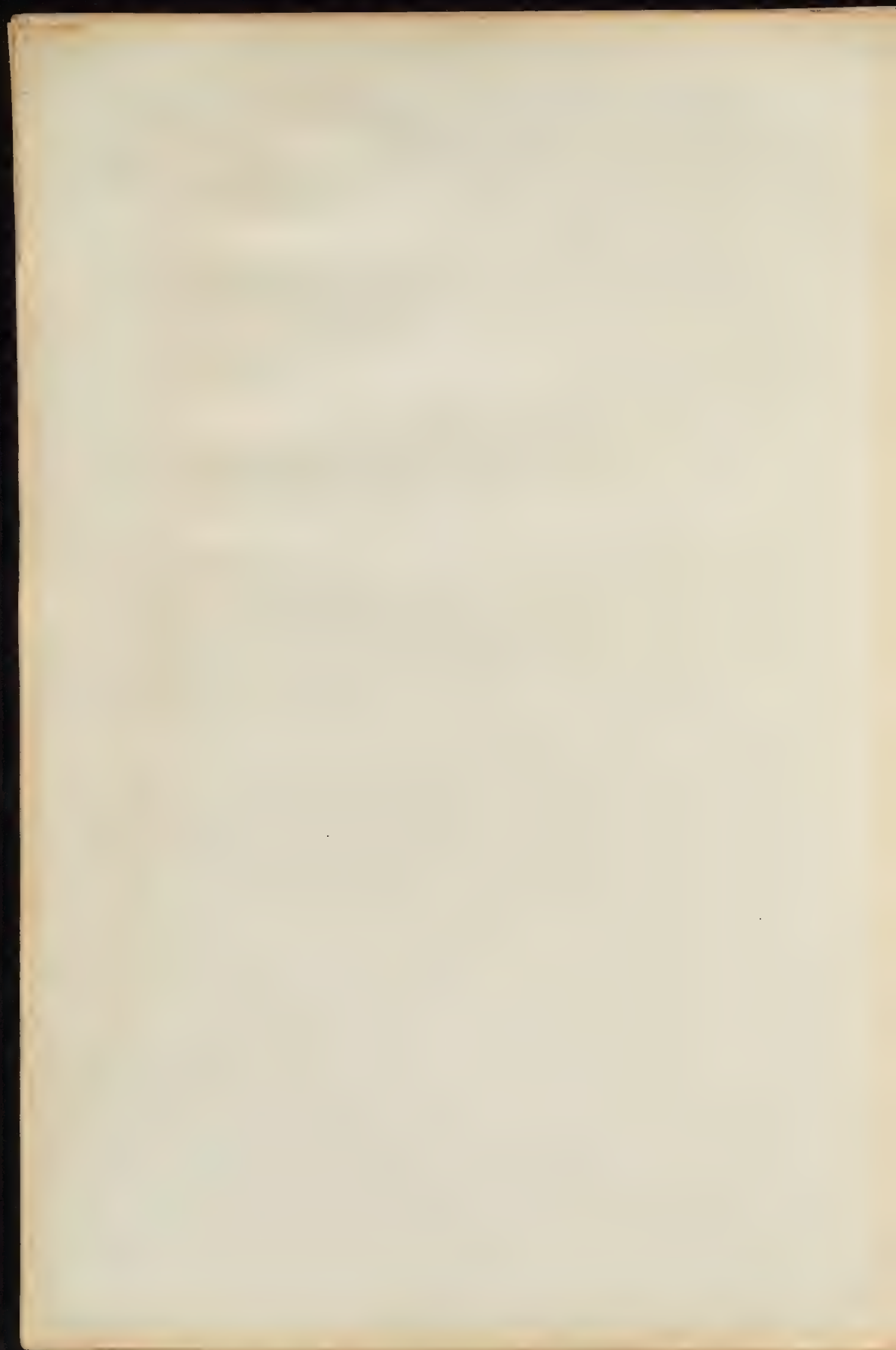
The volume is in the Kentish dialect. The title can be put into modern form as "The Again-Biting of the Inner-Wit."

The plate reads at the beginning:

"and peruore his zet þe profete dounward ech yefþe be þe orde of hare dingnete. Alsoo ase zeue benes byep yzet beuore be þe orde of hare dingnetes. þe hezestes beuore and þe lozeste efterward." And this terminates the first portion of the "Seven Gifts of the Holy Ghost." It is followed by the passage:

"Hueruore hi byep y-cleped yefþes" (i.e. "Why they are called gifts"). Then "Hise graces byep yhorde yesþes uor þri Skeles. Verst uor hare dingnete and hare wory" (i.e. "These graces are called gifts for their dignity and worth.")

*La Somme le Roi* was compiled in 1269 by Friar Laurent, at the request of Philippe le Hardi, King of France. It is a theological work treating of the Commandments; the Creed; the seven heads of the Apocalyptic Beast, or the seven Cardinal Vices; preparation for death and virtuous living; the petitions of the Lord's Prayer; the gifts of the Holy Spirit; and the Virtues.







AYENBITE OF INWYT

(A. D. 1340)



PLATE 117. DANTE, A.D. 1379

British Museum, Egerton MS. 2,567



NE of the pages of the *Divina Commedia* of Dante, with marginal and interlinear glosses. Paper, 149 leaves, measuring 12 by 8¼ inches, with from 40 to 57 lines in a page. Written at Ferrara and finished on the 27th of February, 1379.

It has belonged to Ugo Foscolo and to William Roscoe, and subsequently to Sir Anthony Panizzi.—*Paleographical Society*.

The document is written in set Italian minuscules, which are regular at the beginning, but are more carelessly written towards the end. The glosses are in contemporary cursive hands.

The plate represents *Purgatorio*, Canto xvii, line 132, to Canto xviii, line 42, and contains Virgil's discourse on the nature of love.

The 18th Canto begins:

Quo modo purgatur accidia

Posto auea fine al suo rasgionamento

alto dottore e atento guardaua  
nella mia uista si pareo contento.

E io chui noua sete ancor frugaua

di fuor taceua e dentro dicea forse

lo troppo dimand(are)are ch'io lo graua.

M a quel padre uerace che sacorse

del timido uoler che non sapriua

parlando / di parlar ardir mi parse.

O nd io maestro / el mio ueder sauiua

si nel tuo lume che discerno chiaro

quanto la tua rasgion porti o descriua

Pero ti prego dolce padre charo

che me dimostri amor a cui reduci

ogni buono operare e' suo contrario

id est si satisfecerat mihi dis-  
tinctio quam supra fecerat  
et si bene intelligebam  
consummabat impellebat et com-  
mouebat

inert es, molestiam

quia timebam sibi tantum pe-  
tere

ululatur ulgoratur laudat  
distinctionem quam fecit  
urgulius dicit quod clare  
ipsam intelligit

ad quem reducis id est a quo  
dixis procedere et quem  
dixis esse causam omnis  
bone et omnis male oper-  
ationis

Cary's translation of the first forty-two lines of Canto xviii reads:

The teacher ended, and his high discourse  
Concluding, earnest in my looks inquired  
If I appeared content; and I, whom still  
Unsated thirst to hear him urged, was mute,  
Mute outwardly, yet inwardly I said:  
"Perchance my too much questioning offends."  
But he, true father, mark'd the secret wish  
By diffidence restrain'd; and, speaking, gave  
Me boldness thus to speak: "Master! my sight  
Gathers so lively virtue from thy beams,  
That all, thy words convey, distinct is seen.  
Wherefore I pray thee, father, whom this heart  
Holds dearest, thou wouldst deign by proof to unfold  
That love, from which, as from their source, thou bring'st  
All good deeds and their opposite." He then:  
"To what I now disclose be thy clear ken  
Directed; and thou plainly shalt behold  
How much those blind have err'd, who make themselves  
The guides of men. The soul, created apt  
To love, moves versatile which way so'er  
Aught pleasing prompts her, soon as she is waked  
By pleasure into act. Of substance true,  
Your apprehension forms its counterfeit;  
And, in you the ideal shape presenting,  
Attracts the soul's regard. If she, thus drawn,  
Incline toward it; love is that inclining,  
And a new nature knit by pleasure in ye.  
Then, as the fire points up, and mounting seeks  
His birthplace and his lasting seat, e'en thus  
Enters the captive soul into desire,  
Which is a spiritual motion, that ne'er rests  
Before the enjoyment of the thing it loves.  
Enough to show thee, how the truth from those  
Is hidden, who aver all love a thing  
Praiseworthy in itself; although perhaps  
Its matter seem still good. Yet if the wax  
Be good, it follows not the impression must."  
"What love is," I return'd, "thy words, O guide!  
And my own docile mind, reveal. Yet thence  
New doubts have sprung—"





Quo purgat<sup>r</sup> actidia

Indie maester elmoo nederlaand

quantum latinum in finem p[ro]p[ri]um odidit.  
p[er] se ipso docet p[ro]p[ri]um h[ab]ere

S' orie buono opare opem: ellio. *Chant*  
 S' un' d'ign' uerme laute luc' i

And the' atato adama pite

Proffm p'cussã da este nemee  
hãe m'hoi que aduio a'ioi l'apre

Et timor m'ha uollet spiegar  
 a quel piegnre e amor: quelle nature.

p l'istia forma che nata a salire " m

he motte spiritalle, e mai no polh.  
 Euche laepla amata u fa gione'.

naftano. prope iude laudabil costu.

eb. on anchor chre. bona. de. pa.  
que p. u. lo. al. n. d. q. u. a. c. u. r. m.





PLATE 118. PIERS PLOWMAN (FOURTEENTH CENTURY)

British Museum, Cotton MS. Vespasian B 16



**P**IERS PLOWMAN by William Langland, the third edition or *C* text (See *Early English Text Society* No. 54). Vellum, 95 leaves measuring 10½ by 7¼ inches, with 41 lines in a page. Written at the close of the fourteenth century in English set minuscules formed on court hand.—*Paleographical Society*.

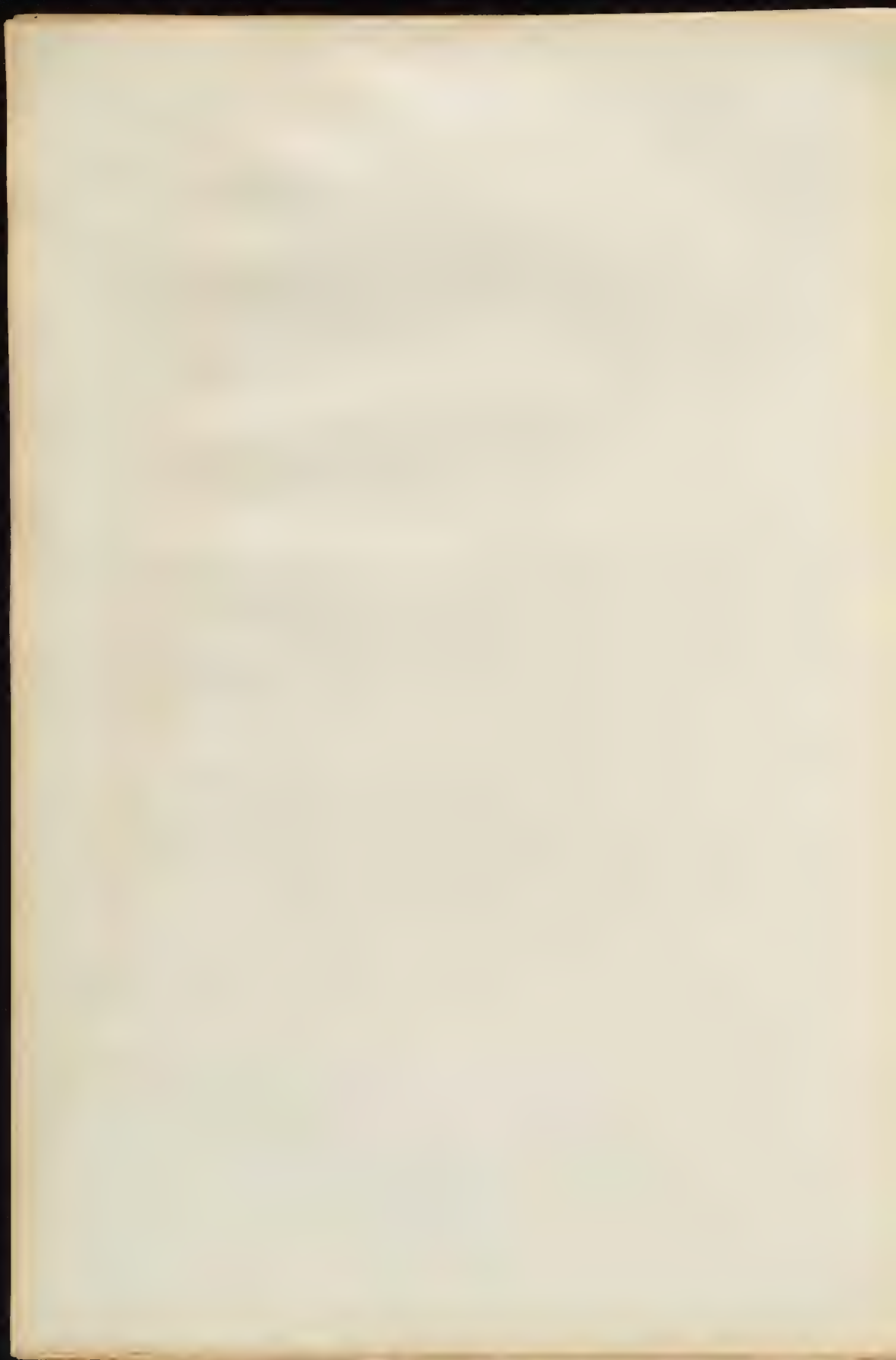
The Rev. Walter W. Skeat, M.A., in his edition of *The vision of William concerning Piers the Plowman*, describes the Cotton MS. Vespasian B xvi, as the best and earliest of the MSS. of the poem in any shape in the British Museum. *Piers the Plowman* begins on leaf 6, and ends on leaf 95 *recto*. On the first five leaves, and on the last page will be found various pieces, in a later hand, probably after 1416, as that date is found on leaf 5. Some of these pieces are imperfect, and they have been printed in Mr. Wright's edition of *Political Songs*, Camden Society, 1839. One of them, a satirical Proclamation, appears in Mr. Furnivall's *Political, Religious, and Love Poems* (*Early English Text Society*), 1866, pages 12-13. A note in Mr. Furnivall's volume calls attention to the fact that the date of this piece, 1416, is a mistake and should be 1436. These pieces, obviously written afterwards, do not affect the date of *Piers the Plowman*.

The lines on the plate can be found in the *C* Text (Morris), Passus xvi, line 118, and begin:

And 3e faren þus wiþ 3oure seke freres wonder me pynkep.  
But dowel endite 3ow in die judicii  
þanne concience ful curteisli a countenance made.

*The vision of Piers Plowman* was first written in 1362; it was rewritten later than 1370, and again after 1390. The abundance of manuscript material shows the popularity of the poem in former times. It is the description of a vision or a succession of visions which the author had while wandering upon the Malvern Hills. *Piers the Plowman* is described as the coming reformer, who was to make all things right. He is, however, finally identified with the great reformer who has already come.

William Langland or Langlay, the author, died about 1400.



And ze fawen yus luy zome jete feres. Woudey me yunbey  
 But solbel enste zolb in sie in dity. ....  
 Yanne concence ful cytefite. a comtenaunce made  
 and prengte upon patiente. to pene me to be falle  
 and seide him self. iye doctore. so hit be zome wille  
 what is solbel and dobet. ze Synnoms. Buolbey. ....  
 Thane i sef seide ye doctore. can seie no bettege  
 forte so as doctours telle. for solbel i hit holde  
 yat traualley to reche oye. for dobet i holde hit  
 and he yat doy as he reche. i holde hit for ye beste. ....  
 Qui facit et docet. Maginus no cabrit. ....  
 Zolb zolb cleigie quos concence. cappe what is solbel  
 Thane me exailes quos cleigie. bi qyt birt in scole  
 schal no sibich moting be menet. for me birt yege  
 for peies lone ye plonhman. yat enpungnese me ones  
 alle hyne campinges. and alle hyne gastes  
 saue lone and leide. and lollinesse of beyte  
 and no tyt to take. to pene yus for treibe  
 But silige smi + pynti and die. ius hitabot i tabnatlo tuo  
 and prouey be pny. stille. nyfyt alle ynses. Zemo domie  
 But lel lone and tyne. yat loy is to be founden. ....  
 Quos peies ye plonhman. patientes inuanti  
 in fore pperuel peies. schal pnen yat i seide  
 and a volbe bi fore gos. and for sake hit venge  
 yat silige doce silige smi. and ypn eunp.  
 Weireli zolb him helpe. enene for. in mrtly. ....  
 Tapt mote coles on his hed. of alle bynde speche  
 fford luy in luy. and luy in words. his lone forte luyne  
 and iof him eft and eft. enere at his nese  
 Douferte him luy. in catel. and luy in bynde speche  
 and lantje on him yus luy lone. til he lantje on ye  
 and birt he bolbe for yus beting. bynde mote i luyne. ....  
 And what he hadde i words. yus. wite no man aft  
 Weire peies ye plonhman bi camof. peneili he. Weire  
 and jeson. ian. aft. and jeth luy him zede  
 saue concence and cleigie. conde no mo aspe. ....  
 And patiente peneili spak. yo peies was yus passies  
 yat loney telli quos he. birt hitel ying. comtey. ....  
 Wolse and i luy hadde. luyne al fraunce  
 luy onte brenning. of beynes. or eny blos schesing. ....  
 Tabe luyne quos he. at hothlyth. a ptye. patientes inuanti





PLATE 119. SENECA'S TRAGEDIES, A.D. 1387

British Museum, Burney MS. 250

ENECA'S TRAGEDIES, paper, 231 leaves measuring  $8\frac{3}{4}$  by  $5\frac{3}{4}$  inches, with 28 lines in a page. At the end is this colophon:

*Per me Bartholomeum completa fuerunt iste tragedie M. cc. lxxxvij, indictione decima mensis Junij decima sexta die. In sancto Geminiano ad vesperas presentibus testibus.*—  
PALÆOGRAPHICAL SOCIETY.

The volume is decorated with blue initials and red rubrics. Written in set Italian minuscules. The plate represents *Agamemnon*, Act II. from line 108 to 134, beginning

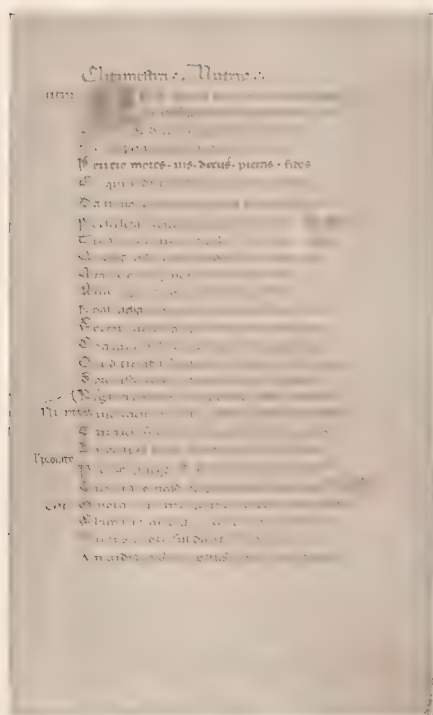
CLITIMESTRA NUTRIX.  
Cli. Quid segnis.

Lucius Annaeus Seneca was born in Spain, probably a few years B.C., and was brought to Rome while still a child. His name is closely connected with that of the emperor Nero, whose tutor and adviser he was, and who finally caused him to kill himself by opening his own veins. Although Seneca has been accused of encouraging Nero's evil tendencies, there is no evidence to support the charge and no reason to suppose that his character was worse than that of many others placed in such difficult circumstances.

R. D. Hicks, M.A., gives the following characterization of Seneca: "He was the most eminent of the Latin writers of the Silver Age. The affected and sentimental manner which gradually grew up in the first century A.D. became ingrained in him, and appears equally in everything he wrote, whether poetry or prose, as the most finished product of ingenuity concentrated upon declamatory exercises, substance being sacrificed to form and thought to point. Every variety of rhetorical conceit in turn contributes to the dazzling effect, now tinsel and ornament, now novelty and versatility of treatment, or affected simplicity and studied absence of plan. But his chief weapon is the epigram (*sententia*), summing up in terse incisive antithesis the gist of a whole period."







SENECA'S TRAGEDIES

(A. D. 1387)



PLATE 120. HORACE, A.D. 1391

British Museum, Additional Manuscript 11,964



WORKS of Horace and the *Satires* of Persius and Juvenal. White and smooth vellum, 184 leaves, measuring 14 $\frac{1}{4}$  by 10 $\frac{1}{4}$  inches with 34 or 35 lines to the page. The writing by a scribe named Stephanus, for Magister Johannis de Traversis of Cremona, doctor of philosophy, in 1391.

From the library of Dr. Samuel Butler, Bishop of Lichfield.—*Palaeographical Society*.

The principal divisions begin with large initials, ornamented with scrolls and borders.

The plate represents the *Carmina* of Horace, Book II, Ode xvii, line 19, to Ode xviii, line 20.

The 17th song is addressed to Mæcenas, who had apparently been complaining to the poet that he felt his death-time coming. The ode following deals with the levelling power of death and begins:

N on ebur neque aureum  
Mea renidet in domo lacunar  
Non trabes hymetie  
P remunt coluonnas ultima recisas  
A frica, neque attali  
I gnotus heres regiam occupavi  
N ec laconicus michi  
T rahunt honeste purpuras clientes.  
A t fides et ingenij  
B enigna uena est; pauperemque dives  
M e petit, et michi supra  
D eos lacesso, nec potentem amicum  
L argiora flagito  
S atis beatus unicus Sabinis.  
T ruditur dies die,  
N oueque pergunt interire lunc.  
T u secunda marmora  
L ocas sub ipsum funus, et sepulcri  
I memor struis domos  
M arisque baiis obstreptantis urges

[Summovere littora

Parum locuples continente ripa.]

Mr. C. Smart's translation of this passage reads:

"Nor ivory, nor a fretted ceiling adorned with gold, glitters in my house; no Hymettian beams rest upon pillars cut out of the extreme parts of Africa; nor, a pretended heir, have I possessed myself of the palace of Attalus, nor do ladies, my dependants, spin Laconian purple for my use. But integrity and a liberal vein of genius are mine; and the man of fortune makes his court to me, who am but poor. I importune the gods no further, nor do I require of my friend in power any larger enjoyments, sufficiently happy with my Sabine farm alone. Day is driven on by day, and the new moons hasten to their wane. You put out marble to be hewn, though with one foot in the grave; and, unmindful of a sepulchre, are building houses; and are busy to extend the shore of the sea, that beats with violence at Baiz, not rich enough with the shore of the mainland."

Horace (Quintus Horatius Flaccus), the famous satiric moralist and lyric poet, was born at Venusia, in 65 B.C. His father, a freedman, devoted his time and money to the boy's education, taking him to Rome, where he watched carefully over his moral and mental development. In his eighteenth year, Horace went to Athens, in which city he came in contact with Brutus and perhaps followed him to Asia. But the battle of Philippi put an end to his military career and he returned to Rome where he lived in very straitened circumstances; indeed he asserts in more than one place that it was his poverty which led him to become a poet.

However, an introduction to Mæcenas, that patron of letters, through Varius and Virgil, brought about a change in his circumstances. An intimate friendship soon grew up between the two. Mæcenas gave the poet a Sabine farm, which though not extensive, was enough to support him in comfort during the remainder of his life. From this time, he lived a life of tranquillity and repose, sometimes in the city with Mæcenas and his friends, sometimes in the country, and this constant change from town to country life furnishes one of the chief charms of his poetry. He also enjoyed the favor of Augustus and was on intimate terms with all the other distinguished men of his time. Horace died in the year 8 B.C., and was buried close to his friend and patron, Mæcenas, who had died the same year.

The genial kindly humor of Horace places a wide gap between his satires and those of Juvenal. The latter frightens his hearers out of their faults; Horace laughs at them. The satires of Persius are distinguished by their dramatic quality. They were very popular in their day and were frequently quoted even by the Church Fathers.



Nil atalis hoc sen omnium  
 Is effere capereque iure  
 Quiaque non mercedem modo  
 Conferre aliam, et iure impio  
 Utula latuio resurgens  
 Erupuit uolucrisque fari  
 Tardant alas cum ipse frequens  
 Etiam theatris ter cepit sonum.  
 Ne minus illapsus cerebro, si  
 Sustulerat, nisi faunus icum  
 Dextra leuasset meretulum  
 Cuius uirorum rediere uictimas  
 Scemque notuam memento.  
 Nos humilem ferimus agnam.  
 Undecima maneres odor dicolor distrophos hypoteneet  
 Quoniam cibus neque aurum parantem ad quendam sic noie  
 Ecce reuocet in domo lacrimarum se glaucom  
 Non tristes hymene  
 Peruenit columnas ultima recessus  
 Affici neque attali  
 Ignotis lites regum occipiam.  
 Nec lacrimas michi  
 Tabunt honeste purpuras dentes.  
 Et fides et ingenium  
 Congrua uena est pauperumque diues  
 Quod perat, et nichil super  
 Ad eos lacessit nec potest amicum  
 Argiori flagito  
 Satis beatus incis solum,  
 Tardatur dies die.  
 Nonneque pergunt inter lunc.  
 Ut scia, in amora  
 Locas sub ipso sumus, et sepulchri  
 Immo: sumus domos.  
 Quod uisusque buns obsecantis uirges

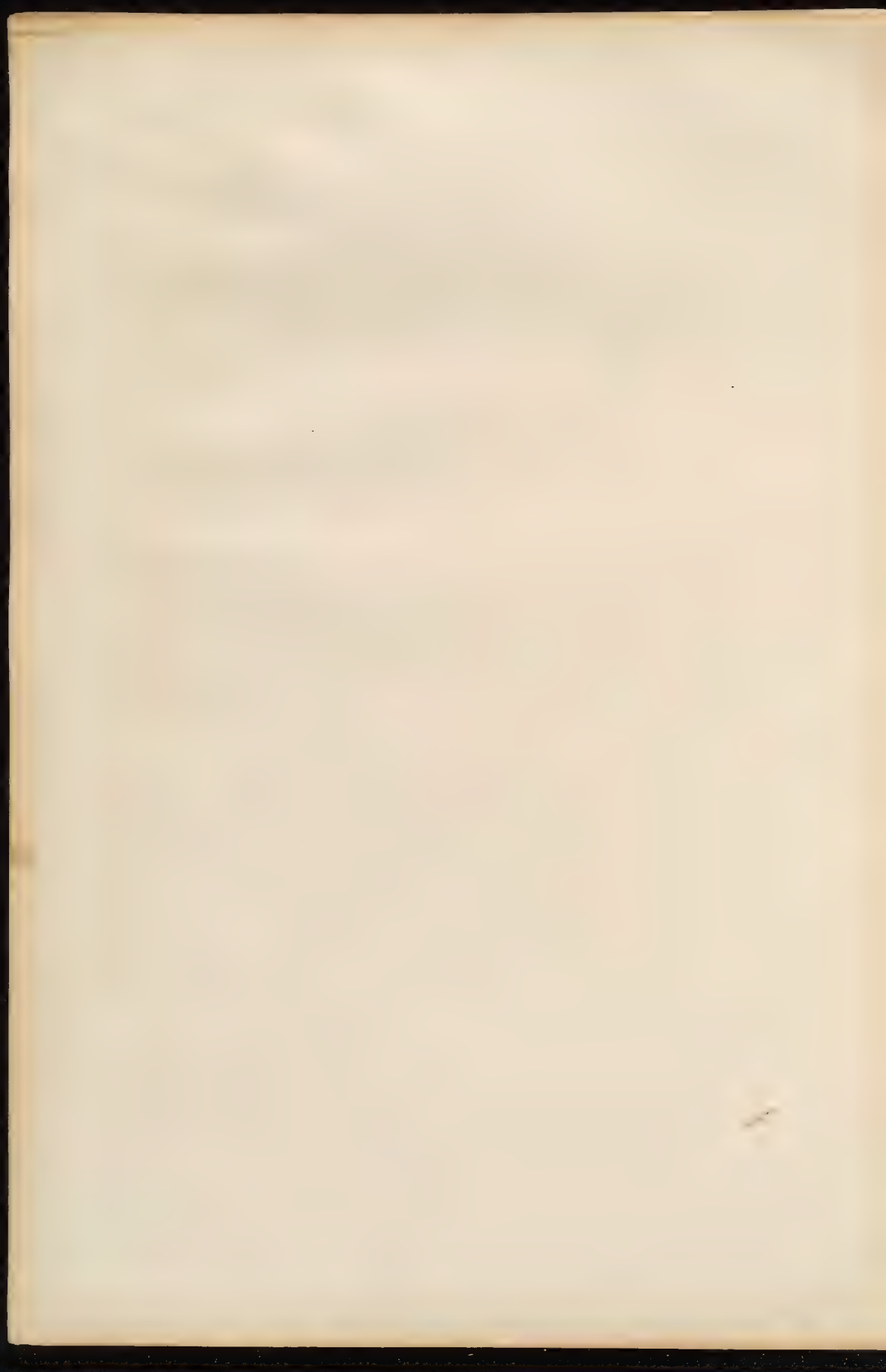
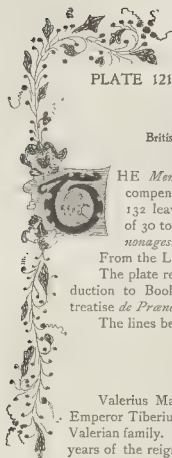




PLATE 121. VALERIUS MAXIMUS, MEMORABILIA,  
A.D. 1392

British Museum, Additional Manuscript No. 11,979



THE *Memorabilia* of Valerius Maximus, together with the compendium of the tenth book by Julius Paris. Vellum, 132 leaves, measuring 13¼ by 9 inches, in double columns of 30 to 34 lines. Written in Northern Italy, *expletus n<sup>o</sup>cc nonagesimo secundo die xviij, mensis Iulii, ora tertia*.

From the Lichfield Library. Some leaves are palimpsest.

The plate represents the end of Book IX, an anonymous introduction to Book X, *de Prænominiis*, and the beginning of the treatise *de Prænomine*.

The lines begin—[Decimus.]

mendacio muliebris temeritas  
Mediolani repressa est.

Valerius Maximus, a Roman author, and contemporary of the Emperor Tiberius, (42 B.C.—37 A.D.), appears to have belonged to the Valerian family. He served as a soldier in Asia, and during the latter years of the reign of Tiberius wrote a collection of historical anecdotes entitled *Factorum dictorumque memorabilium libri IX*, commonly known as the *Memorabilia*, in nine books. His style, often affected and pretentious, lacks neither energy nor vivacity.

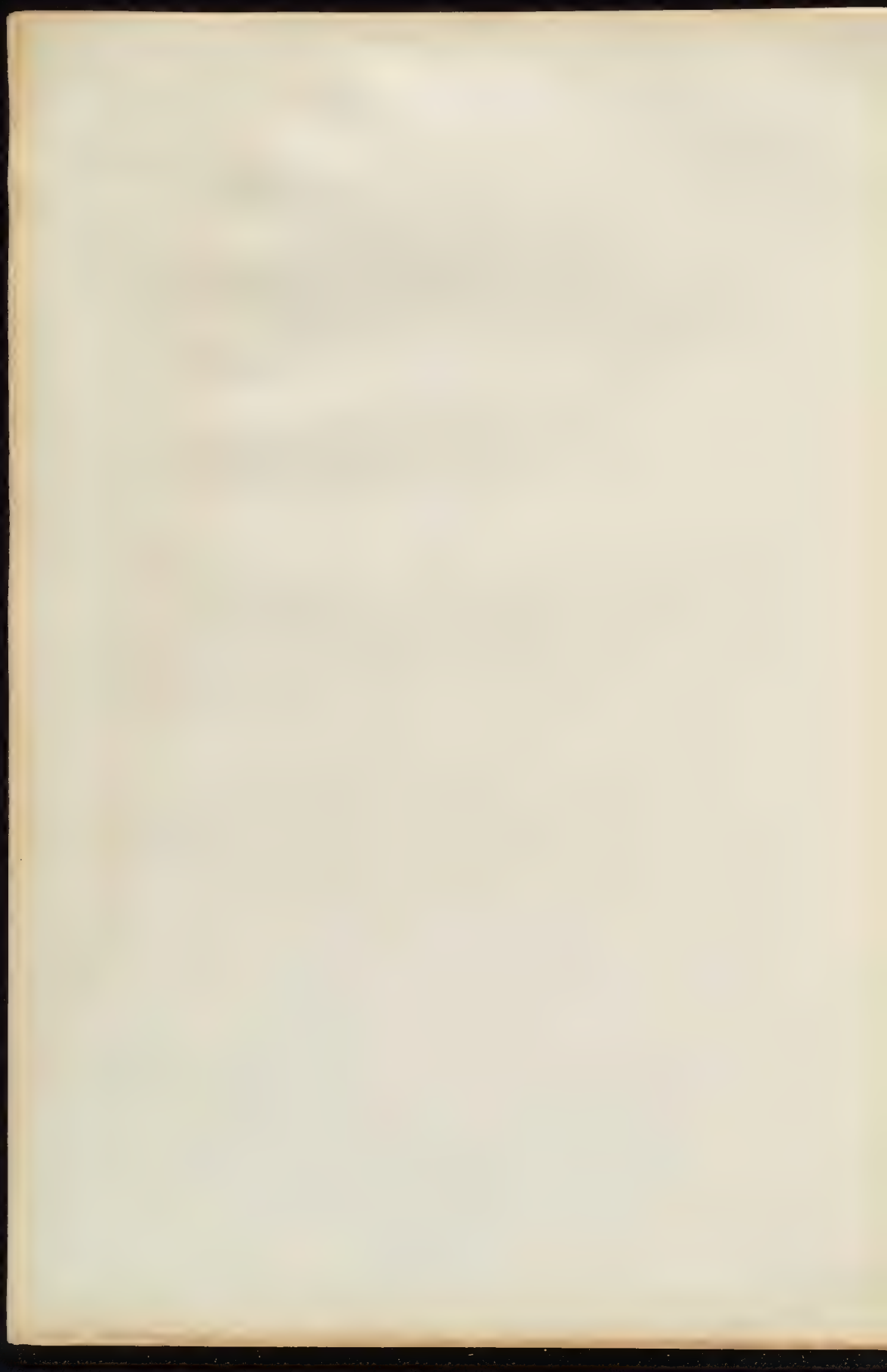
A great deal of obscurity surrounds the tenth book of Valerius. Most MSS. have only nine books, but to a few, a short appendix is added on the history and meaning of the *prænomen* among the Romans. To this are usually prefixed two introductions, one by Titus Probus and the second anonymous. The latter is shown on the plate and is given below in full, followed by an English rendering.

Decimus atque huius operis  
liber | seu studiosorum  
inertia | seu scriptorum  
Segnitie | seu alio quo vis causa |  
Etati nostre perditus est. Verum  
Iulius paris abbreviator Valerij  
post novem libros explicitos |  
hunc decimum sub infrascripto com-  
pendio complexus est : per quod  
de nominibus | prænominibus que cogn-  
ominibus atque agnominibus | fuisse  
eundem a valerio compositum con-  
iectarj  
licet. Verba quidem Iulij paridis  
hec sunt | liber decimus de prænomin-  
ibus et similibus.



The tenth and last book of this work has been lost in our age through the neglect of students, the dilatoriness of writers or through some other cause. But since Julius Paris, the "abbreviator" of Valerius, after nine completed books has included this tenth in the compendium written below, it may be presumed that the one on names, proper names, cognomens, and surnames was composed by Valerius. The following indeed are the words of Julius Paris: "Book tenth, concerning proper names and the like."

Julius Paris thus appears to have abridged the whole works of Valerius. The MS. of his summary has been found in the Vatican. It includes the nine books and the tenth *de Prænominibus*.



et si p[er]bina q[ui]da[m] p[er]inde ac si  
liber de p[er]bina p[er]inde ac si  
liber de p[er]bina p[er]inde ac si  
liber de p[er]bina p[er]inde ac si  
liber de p[er]bina p[er]inde ac si  
liber de p[er]bina p[er]inde ac si  
liber de p[er]bina p[er]inde ac si  
liber de p[er]bina p[er]inde ac si  
liber de p[er]bina p[er]inde ac si  
liber de p[er]bina p[er]inde ac si

Dem Barbaui quida[m] p[er]  
eximius illudius capto de i  
Regum affertur: t[em]p[or]e d[omi]ni  
eo esset quia amato Antonio  
idem p[er]tinet: licet elu[er]at q[ui]da[m]  
pene totius oueris d[omi]natus  
et d[omi]natus credula d[omi]natus  
one filius caput d[omi]natus imp  
cio immes iusto p[er]pendere su  
p[er]picio coegit. Valeu[m] ma  
rimu[m] d[omi]natus ac f[er]re[m] memoabi  
liu[m] Syphac liber Non. In  
am d[omi]natus

**D**em atq[ue] in op[er]is  
liber seu thudius  
f[er]re[m] seu d[omi]natus  
d[omi]natus seu alio quo d[omi]natus  
d[omi]natus notus p[er]itus est: d[omi]natus  
Iul[us] p[er]ius abbreviatus valeu[m]  
post nonis libros exp[er]ictos  
huc d[omi]natus q[ui]da[m] d[omi]natus com  
pendio o[per]is est: per quod

et nominat[ur] p[er]bina  
omnibus atq[ue] d[omi]natus  
d[omi]natus amato d[omi]natus  
liber d[omi]natus q[ui]da[m] d[omi]natus  
liber d[omi]natus q[ui]da[m] d[omi]natus  
liber d[omi]natus q[ui]da[m] d[omi]natus  
liber d[omi]natus q[ui]da[m] d[omi]natus  
liber d[omi]natus q[ui]da[m] d[omi]natus  
liber d[omi]natus q[ui]da[m] d[omi]natus  
liber d[omi]natus q[ui]da[m] d[omi]natus

**D**em simpli  
Italia nota h[ab]et  
ant. d[omi]natus  
magis h[ab]et argum  
t[em]p[or]e refert q[ui]da[m]  
mulus et Remus et d[omi]natus  
neq[ue] p[er]nom[en] illud neq[ue] cognom[en]  
habuerunt. Quibus d[omi]natus  
aut[em] mater eoru[m] reat d[omi]natus  
uocatur. Huius d[omi]natus numer  
res. R[ati]o et d[omi]natus d[omi]natus  
supiores Albanor[um] Reges Cape  
tus d[omi]natus: Agrippa d[omi]natus: p[er]  
f[er]re[m] d[omi]natus d[omi]natus d[omi]natus  
ne et f[er]re[m] d[omi]natus uocatur  
Ne. d[omi]natus his ad subimos tran  
scedunt. Tunc d[omi]natus Numi  
Pompiu[m] et p[er]itus et p[er]itus  
Pompiu[m]. Et d[omi]natus regum  
num[er]at. Postillam: h[ab]et d[omi]natus  
Voleu[m] d[omi]natus. H[ab]et d[omi]natus  
Alu[m] sum[us] d[omi]natus. Et d[omi]natus  
d[omi]natus h[ab]et p[er]itus d[omi]natus  
o[per]is Septimius d[omi]natus p[er]itus  
Aggem eor[um]. Et f[er]re[m] d[omi]natus

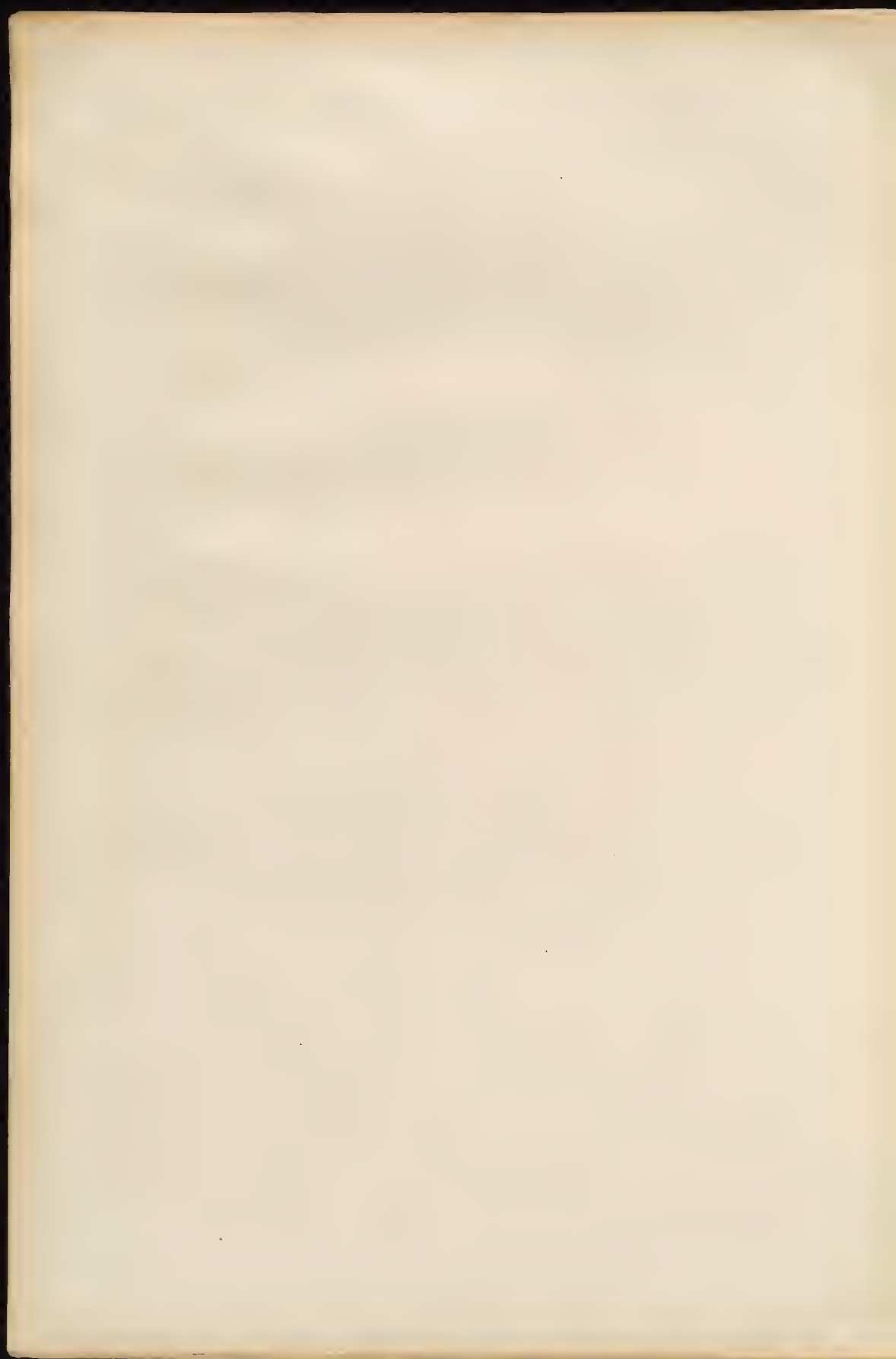


PLATE 122. TERENCE, A.D. 1419

British Museum, Additional Manuscript 1,082



WORKS OF TERENCE. Paper; 100 leaves, measuring 11¾ by 8 inches, with 33 lines in a page. Written in Italy by Paulus de Lucino, A.D. 1419. Some parts have full glosses and commentary.

Written in minuscules, with the titles and rubrics in red.

The plate represents a portion of the comedy entitled *Hecyra* or the "Stepmother," and gives the argument and beginning of a short poetical dedication or a summary by Apollinaris, which reads:

Uxorem duxit pampphilus philomenam, cui quondam ignorans  
Uirgini uitium obtulit. Suisque per unum quem detrasit annulum.

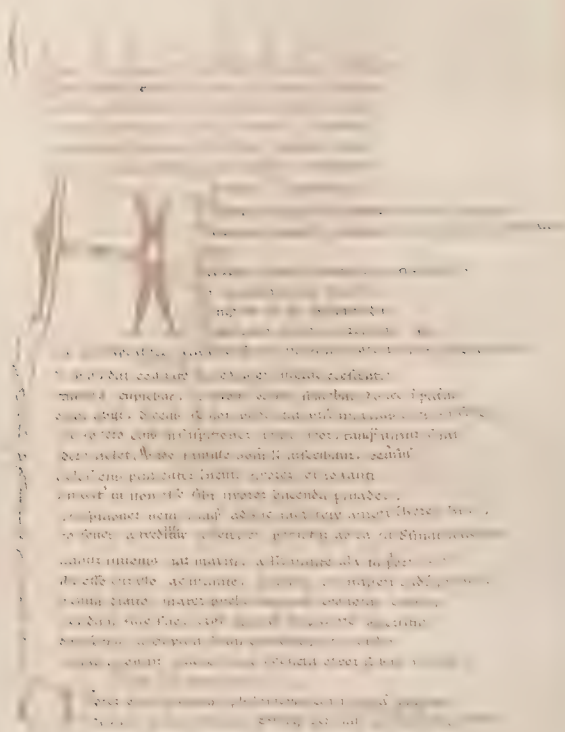
The top of the plate, beginning *Incipit Hecyra Acta Ludis Romanis*, gives an abbreviated account of the life of the play *Hecyra*, which had an unfortunate career. It was first produced at the Megalasian Games in 165 B.C., and the audience rushed out before the end to see a boxing match and rope-dancers. The next time at the funeral games of Æmilius Paulus it was interrupted by a gladiatorial combat. It was only through the efforts of the manager of the theatre with the audience that it was successful the third time it was presented. According to the Roman theatrical system the manager had not a little responsibility. It was his recommendation which influenced the *curule ædiles* in purchasing a play. If the public rejected it, he was made responsible for the expense.

Terence (Publius Terentius Afer) the celebrated Roman comic poet, was born at Carthage, about 195 B.C. By birth or purchase he was the slave of P. Terentius Lucanus, a Roman senator, whose name he took on his manumission. It is said that when he offered his first play, *Andria*, for representation he was referred to Cæcilius, who was then the most popular playwright in Rome. Terence, unknown and poorly clothed, sat on a low stool and began to read the opening scene. He had not read far when the critic recognized his genius and invited him to his table. He lived to be only thirty-six years old. The popular report concerning his death ascribed it to grief caused by the loss of his translations of Menander, which were said to have been lost at sea. He is reported to have translated 108 of Menander's comedies during his travels and residence in Greece.

Six of Terence's comedies have come down to us. From their purity of diction they were used as text-books in the grammatical and rhetorical schools, which may partially account for their preservation.







TERENCE  
(A. D. 1479)



PLATE 123. CICERO'S EPISTLES, A.D. 1444

British Museum, Additional Manuscript 11,928



PISTLES of Cicero, *ad Familiares*. Velum, 154 leaves; measuring 14½ by 10¼ inches, with 33 lines in a page. *Scripta et finita per me, Johannem Andream de Colonia, A.D. m, ccccxliv, pridie Idus.* —PALÆOGRAPHICAL SOCIETY.

From the Lichfield Library. Superfluous space at end of lines is filled in with arbitrary strokes. Sparingly abbreviated. Profuse illuminated initials.

The text of the plate represents two of Cicero's letters to Q. Metellus Q. F. Celer, found in the *Epistles*, Liber v, 1-2. They are in reply to a letter written by Celer to Cicero, complaining of an attack made by the latter in the Senate, upon Nepos, brother of Celer. The attack was amply justified by Nepos' conduct, as he had commenced his official career by a violent attack upon Cicero in the Senate, in B.C. 63. The text of the plate is perfectly legible and does not require transcription.

Marcus Tullius Cicero, the orator, statesman and man of letters, was born at Arpinum in B.C. 106. Plutarch relates that crowds used to flock to the school where he received his first instruction, in order to hear and see the young prodigy. He first appeared as a pleader at the age of twenty-five, and his remarkable political career, although full of great triumphs, ended finally in his assassination, at the end of the year 43. Dean Merivale, speaking of him, says: "Cicero was not only a good citizen, but a good man; he loved not his country only, but mankind in general; he loved them not merely from a kindly nature, but from reflection and self-discipline. As a specimen of the highest culture of the ancient moral world, both moral and intellectual, he must ever stand preëminent."









PLATE 124. SALLUST, A.D. 1466

British Museum, Additional Manuscript 16422



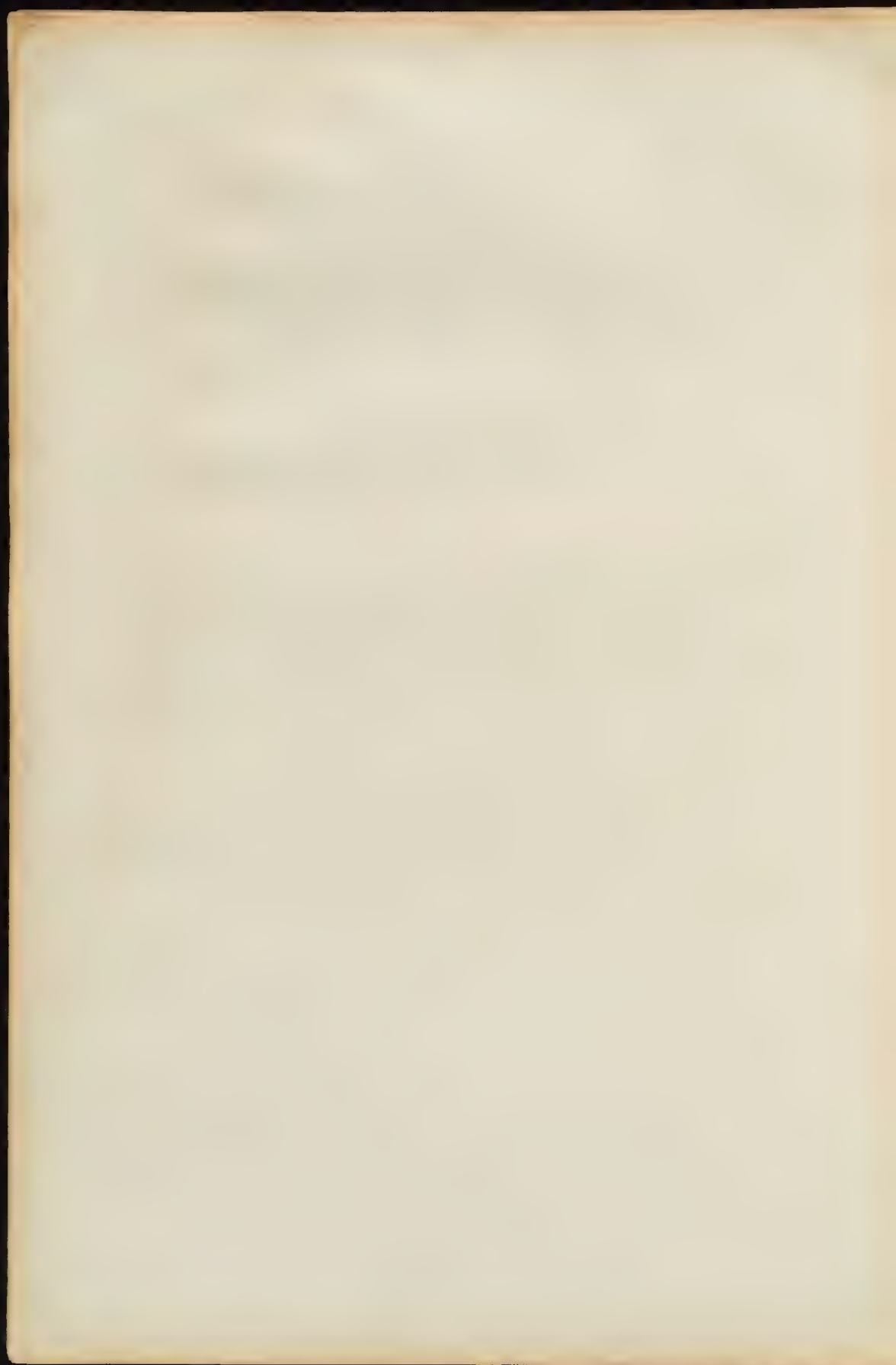
SALLUST'S *Catalina* and *Jugurtha*. Fine white vellum, 88 leaves, measuring  $7\frac{3}{4}$  by  $5\frac{1}{4}$  inches, with 27 lines in a page. Written at Florence by Gherardus Cerasius, November, 1466. A shield of arms is at the foot of the first page; azure, a demi-lion argent, holding a fleur-de-lys or. —*Palaeographical Society*.

The initial *F* on the plate is of gold, interlaced with a white vine on a ground of pink, green and blue.

The plate represents a portion of Sallust's *Catalina*, chapter 61, to the end of the book, and the beginning of the *Jugurtha* to nearly the end of chapter 2, and begins with the words:

dios cohors pretoria disicerit paulo diversius.

Sallust (Caius Sallustius Crispus), a celebrated Roman historian, was born in 86 B.C. in the old Sabine town of Amiternum, and in 52 B.C. was elected a tribune. Under Cæsar he was for a time governor of Numidia, in Africa, whence he returned a rich man. He now devoted himself to literature, and his works have come down to us in the shape of a history of the famous Catiline conspiracy, an account of the war with Jugurtha, and some fragments of a larger work—*historiæ*, as the Romans called them, *memoirs*, as we should style them. A few fragments of his works were published for the first time from a manuscript in the Vatican early in the present century. We have also two letters (*Duæ epistolæ de Republica ordinanda*) addressed to Cæsar; but there is some doubt as to their authenticity. The ancient critics placed Sallust in the same rank with Livy.



ne, et ceteris preterea discit, ut paulo diutius  
ex omni carnis aduersi uulnere sita, tandem  
multa et longa sunt inter hostium caedera  
reperit est: paululum etiam spirans, ferocita-  
tem quamquam habuerat uulnere occultare  
tamen, et sereno ex omni copia in equo prelio neq-  
ue fuga quisquam ingenuus caput, **secunda**  
sue hostiumque uide fugae pepererant. Neque tame-  
n ex cuius populi romani letam aut inueniam  
uideri adeptus est. Nam strenuissimus quisq-  
ue ex illis impetio aut quauis uulnere  
discederet. Multi autem qui ex castris ueniendi  
aut spoliandi gratia processerant, uolentes ho-  
stilia caedera, amicum alii, partem hospitem, aut  
exiguam reperiebant. Fuere item qui inimicos  
uolens, quoscerent, seu uarie per omnem exerci-  
tum, scilicet in uolens, aut gaudio agitantem.

EXPLICIT BELLVM CATILINARIVM

DE BELLVM INGVRTINVM.

**DE** QUERITVR DE NATVRA SVA  
paucis humanura quod imbecilla an-  
tiqui seu potius forte quod uirtute regat  
nam contra reputando nequauius aliquid neq-  
ue uirtute ut inuenies, magis nature indubitat  
uolentem quam autem impudens sed dux

atq; imperator uite mortalium animas,  
qui ubi ad gloriam uirtutis sua omnia  
bunde pollens potensq; de claris est: nec te-  
na eger. Quippe probitatem indubitatam  
bonas artes neque dare neque perire cuius corpe

**S** in caput prauis cupidinis ad meriam, ob-  
tateq; corporis pestundatus est, perit, et il-  
dine paulisper uisus, ubi per forordiam iure se  
pulsus est, ingenium desluxere, nature uirtute  
et accusatur. Suam quippe culpam autem melius  
negociis transierunt. Quod si hominibus  
rerum tanta cura esset, quanto istud o-  
nihil profuturum multoq; etiam potius, et  
neq; regerentur a calibus, magis neq; et  
et eo magnitudinis prodeberent, ubi in  
libus gloria eterni fierent. Nam uti genus homi-  
num compositum ex corpore et animo, et  
cuncte studia omnia nostra, alia a  
animum naturam sequuntur. Igitur prela-  
et, magne diuicie ad hoc uis corporis, et  
omnia huiusmodi breui dilabuntur. At u-  
nu egregia facinora, sicuti anima immortale  
sunt, postremo corporis de fortune bonoq; ut  
inquit sic finis est, omniaq; orta occide-  
auda senescunt, animal incorrupti  
nisi reddat humani generis agit, et  
ita neque habetur, quomagnis prauis

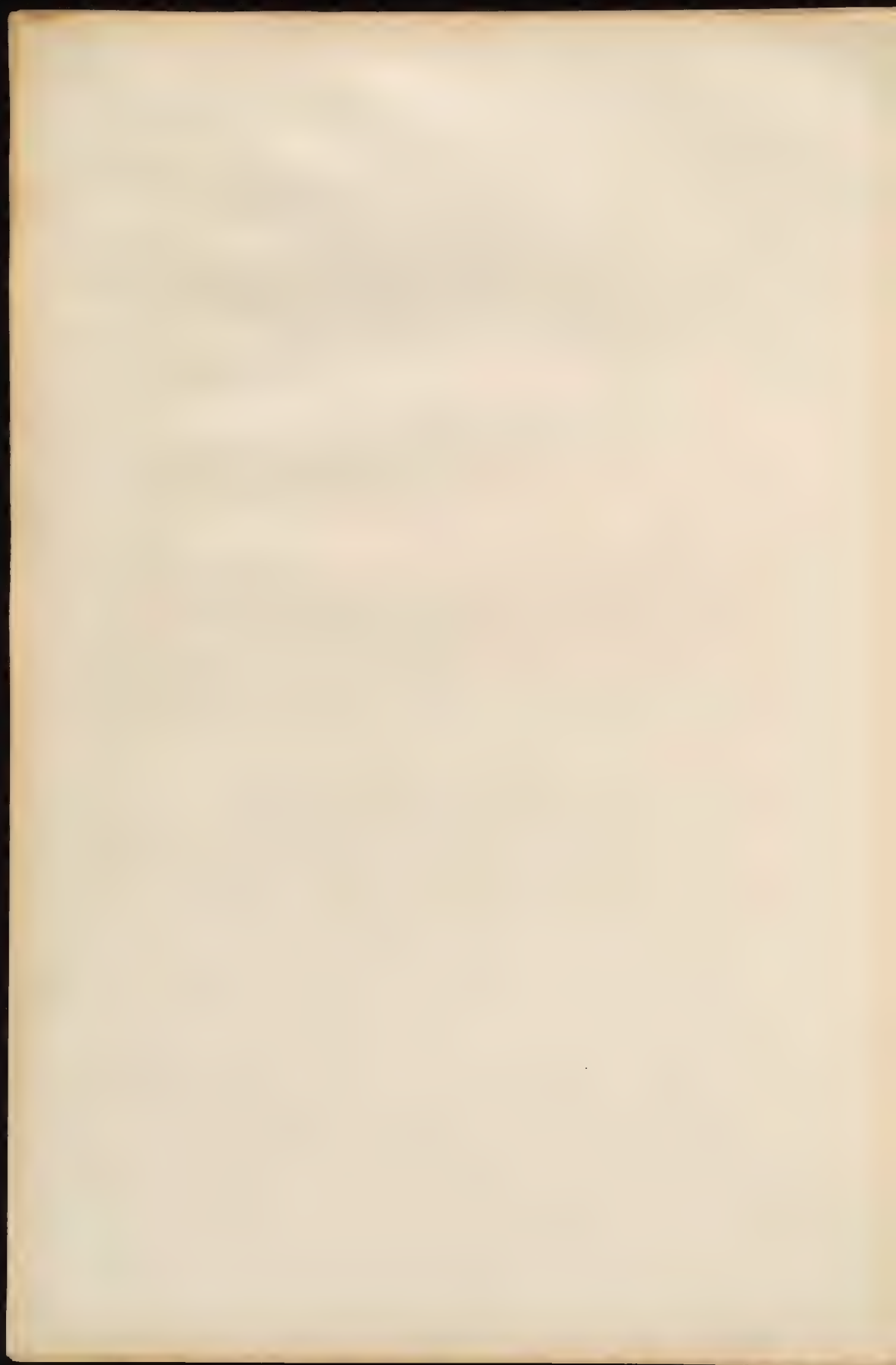


PLATE 125. QUINTILIAN, A.D. 1467

British Museum, Additional Manuscript, 11,671



QUINTILIAN'S Epitome in Latin of the *Institutiones Oratoriae*, made by Franciscus Patricius for (Franciscus) Tranchedinus; appended to a copy of the *Institutiones* written in the same hand. Vellum; 189 leaves, measuring 7¾ by 5¾ inches, with 43 lines in a page. The colophon at the end of the *Institutiones* states that the transcription was finished on the 27th March, 1467. -*Palaographical Society*.

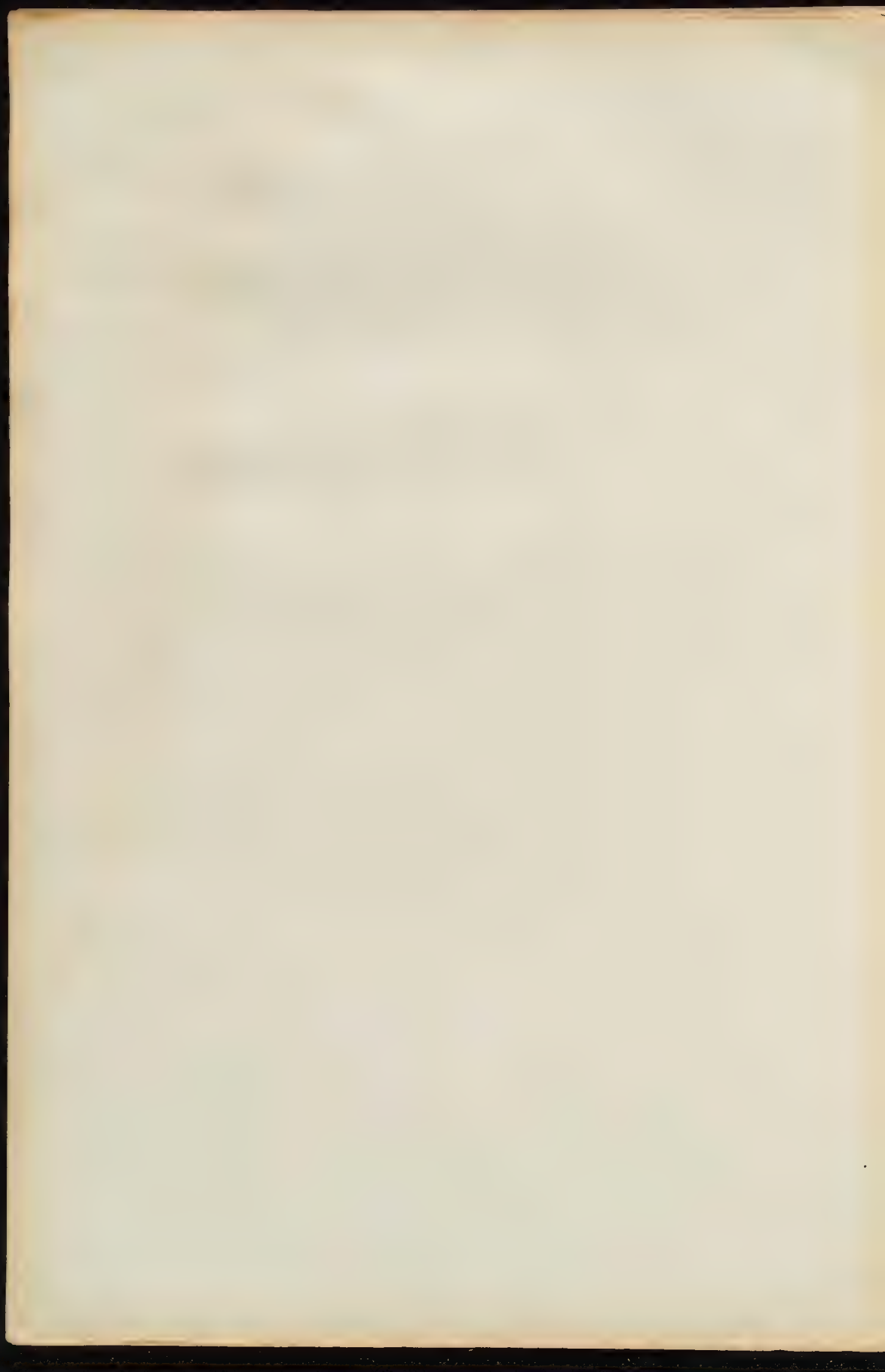
Written with much neatness, on fine white vellum, having an illuminated initial at the beginning of each book of the *Institutiones*, and a colored initial in blue, red and green at the beginning of the epitome.

The first two lines of the plate are found in the proem of the first book, Book I, section 1.

Parens ut premum factus fuerit : acrem curam spei futuri orationis  
Impendat. Ante omnia ne sit uiciosus sermo nutricibus quas  
sapientes.

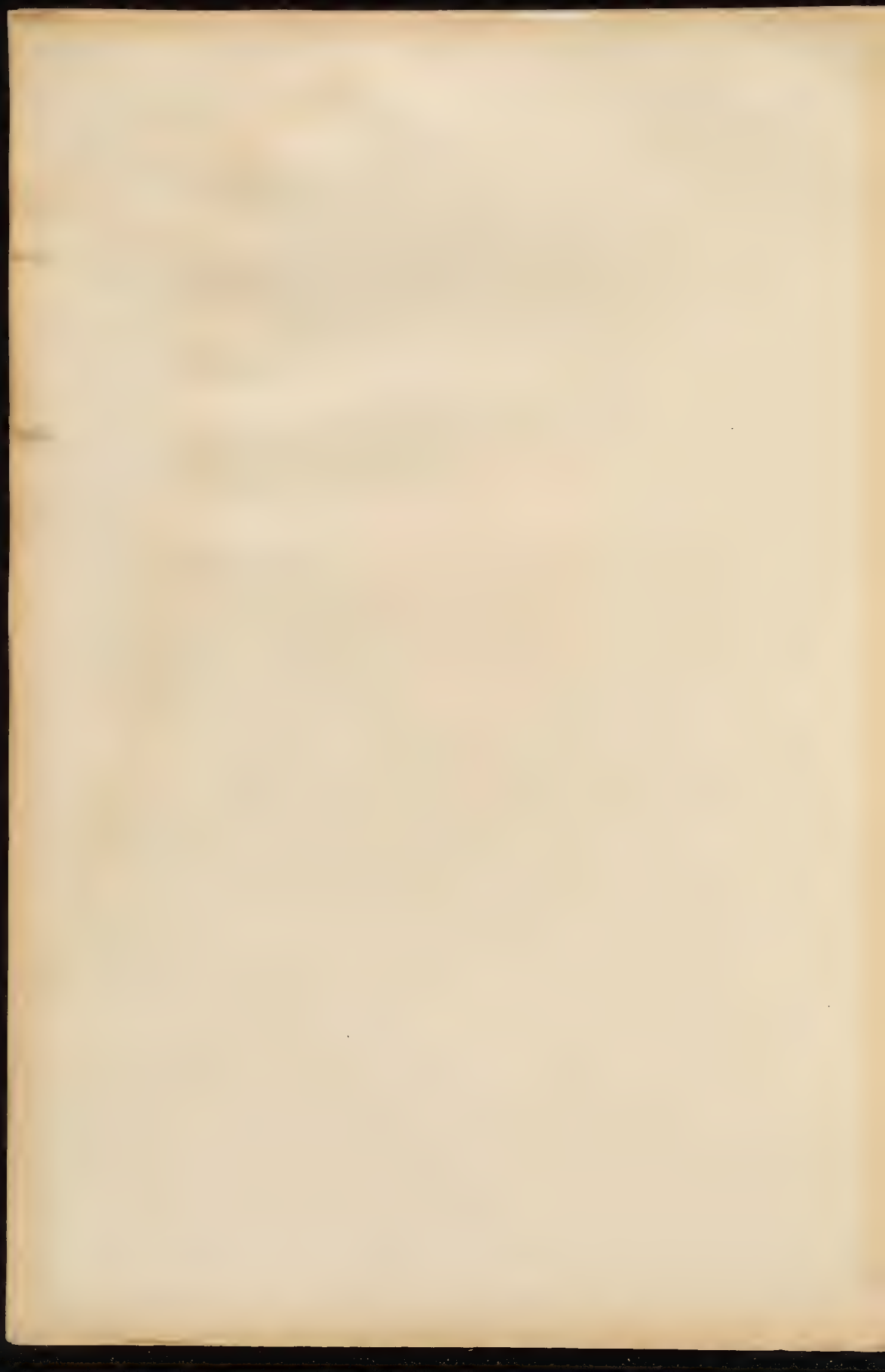
The *Institutiones Oratoriae* is a set of lessons in twelve books, on the whole art of oratory, from its most elementary aspect to the final stages. In Book x Quintilian gives a list of authors, the study of whom he considered indispensable to the oratorical student and at the head of all writers he places Cicero: *Ille se profecisse sciat cui Cicero valde placuit* (x, i, iii).

Quintilian (M. Fabius Quintilianus), a famous Roman critic and rhetorician, was born in the small Spanish town of Calagurris (Calahorra) not later than 35 A.D. He came at an early age to Rome, where for at least twenty years after the accession of Galba he was at the head of the foremost school of oratory, and may fairly be called the Isocrates of his time. His greatest work was on the training of the orator, *Institutiones Oratoriae*, which is one long protest against the tastes of the age. An entire copy of this work was found by Poggio in the monastery at Saint Gall in 1417. Quintilian was also the author of a work (not extant) on the corruption or decadence of eloquence, *De Causis Corruptae Eloquentiae*. His style is clear and highly polished, and ancient literary criticism perhaps reached its highest point in him.













CHAPTER XXII

- Plate 126. William the Conqueror, A.D. 1072.
- Plate 127. Pipe Roll, A.D. 1130.
- Plate 128. Charter of Henry II, A.D. 1174.
- Plate 129. Richard I, A.D. 1189.
- Plate 130. Charter of Philip II of France, A.D. 1191.
- Plate 131. Charter of King John, A.D. 1199.
- Plate 132. Articles of Magna Charta, A.D. 1215.
- Plate 133. Grant to Reading Abbey, A.D. 1217 1225.
- Plate 133a. Release to Stanley Park Abbey, A.D. 1272.
- Plate 134. Charter of the Earl of Lincoln, A.D. 1286.
- Plate 135. Grant to Morgan Abbey, A.D. 1329.
- Plate 136. Letter of Henry IV, A.D. 1400.



## CHAPTER XXII

### THE DEVELOPMENT OF THE NATIONAL SCRIPTS

**M**OST of our plates of recent chapters have shown the use of writing as the medium of a language that was not vernacular. Even the works of Western Europe were usually written in Latin throughout the Middle Ages, though Dante, and Petrarch, and Beowulf have shown us notable departures from this rule. But with the growth of new nationalities that came about soon after the division of Charlemagne's empire, there were introduced restrictions of international intercourse which led naturally to the development of localized forms of writing.

The paleographer commonly speaks of three main types of script as practised in the Middle Ages in Continental Europe, namely, the Lombardic of Italy, the Visigothic of Spain, and the Merovingian of Central Europe. To these must be added the Irish and English types, which, as practised in Britain, naturally developed their own peculiarities.

Properly to comprehend this classification, however, one must remember the fact that any classification is a more or less arbitrary matter of convenience. As these various types sprang from one general source, and were but slowly differentiated, it naturally follows that all gradations of form exist, or have existed as connecting links between the most aberrant examples of writing of this period. Neither is it necessary for the purposes of the general observer to pay too much heed to the classification as applied to each stage of the development of these so called modern scripts.

The expert is able, through minute analysis, to point out all manner of technical differences, and in some cases, at least, to substantiate their claim to recognition as typical. But the casual observer is often unconvinced by such an analysis. For him a much more satisfying estimate is possible from a brief, sweeping glance at a page of manuscript than could be supplied by the most minute analysis. Such a glance as may be obtained by turning rapidly from one plate to another of this chapter will satisfy anyone that the handwriting of various periods falls into certain clearly appreciable groups. The observer may not be able to mark off sharply the bounds of one group from another, or to explain in technical detail the differences which he notes. He is none the less convinced that such differences exist.

The case is closely comparable to a comparison of the faces of individuals of our acquaintance in reference to that intangible thing spoken of as family likeness. Everyone must have noted families, the individuals of which bear a striking resemblance to one another, and yet whose features, when closely scrutinized, seem in many ways strikingly diverse. The intangible likeness is there, making itself insistently felt to the most casual observer, yet an analysis of the features of the various members of the family would serve rather to invalidate than to prove the resemblance. So in many cases with these manuscripts the letters may be different in size and slope, in specific character, and yet the pages which they make up may as a whole be strikingly similar. Indeed, no one can turn to the pages of this portfolio without discovering for himself, however little he may be prone to analysis, that certain unrecognized principles, ideas and methods have dominated the script of each epoch. One may not be able to place with absolute accuracy an undated manuscript in its proper sequence, but he could roughly classify such a manuscript as belonging to a certain period. This, indeed is what the pale-

ographer is constantly called upon to do, and it is because of this possibility that paleography so often becomes an important aid to the student of history.

As to the character of the business documents of this period, the manuscripts speak for themselves, and convey by implication some important historical suggestions. Charters, treaties, grants to abbeys—these are the main divisions into which sets of business documents of the Middle Ages divided themselves.

They tell of a time when not merely great nations, but the lesser principalities that were paving the way for the great nations, were almost perpetually at war with one another. They tell of a time when the middle classes of society were struggling upward and striving to gain recognition in the form of those promises called charters. They tell of a time when Church and State were striving for supremacy, and when monarchs great and small were often forced to concede the power of the spiritual arm and to buy peace at the expense of grants that they would gladly have withheld.

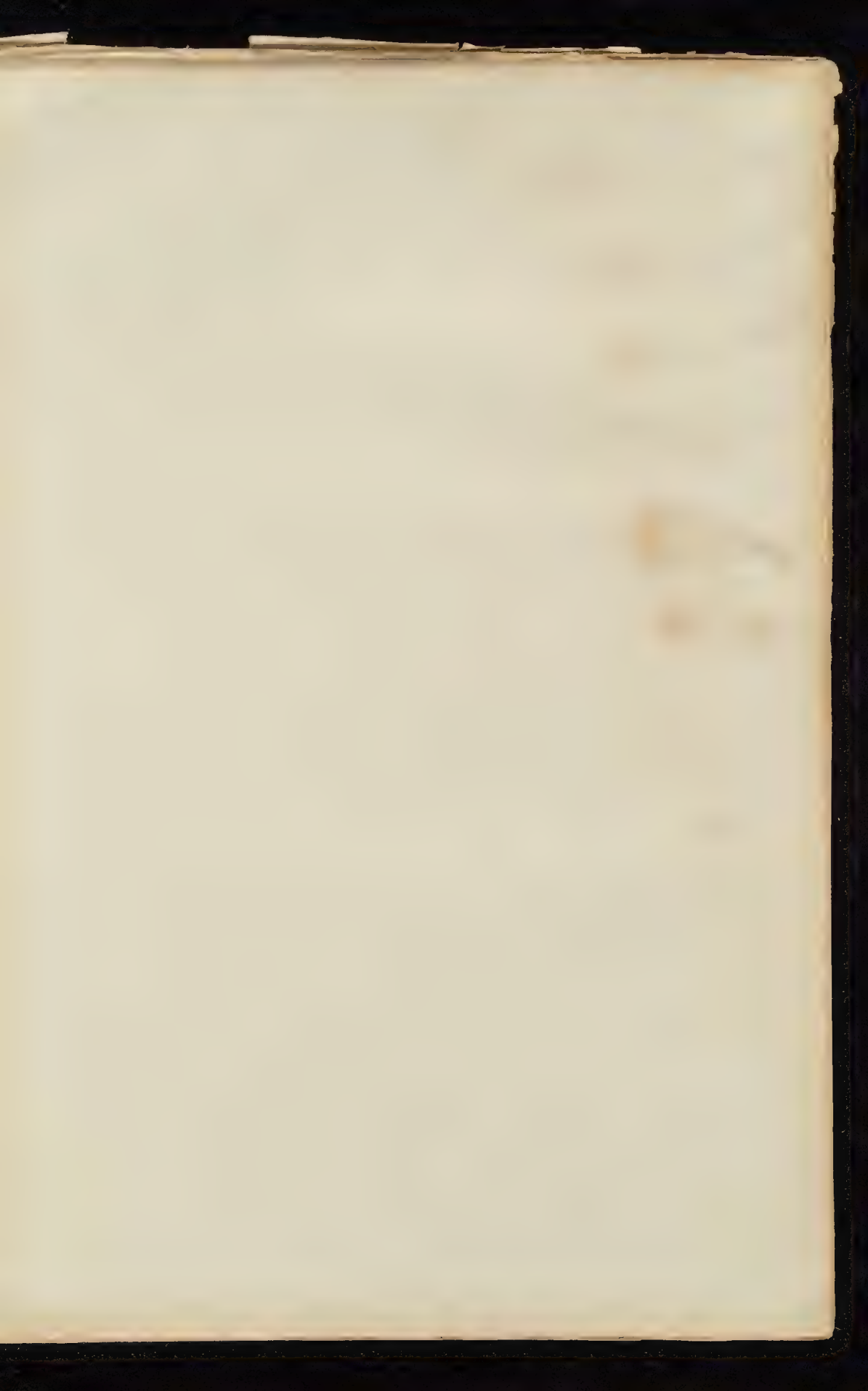
All these are only sidelights, but it is such sidelights as these that give the human interest to our manuscripts.

In the previous chapter we have had occasion to point out that the manuscripts of books with which we have had occasion to deal did not represent to us the famous author exactly in the original, but only with such modifications as might have been introduced by various successive copyists.

The documents of the present chapter belong to a class to which no such criticism as this can be applied. They are, in the strictest sense of the word, original documents, belonging, therefore, to the same class with those monuments and tablets of Babylonia and Assyria which we saw in such profusion in the earlier part of this work, and to the inscribed slabs and ostraka and papyrus fragments of Egypt, which represented more meagrely the historical documents of Greece and Rome. We have had occasion all along to point out the great importance, no less than the picturesque interest of these documents. We saw that an absolutely new light had been thrown upon the history of Egypt through the decipherment of those stories of hieroglyphics that so long were meaningless, and that the tablets of Babylonia and Assyria had restored to us whole chapters of forgotten history. Such names as Sargon and Sennacherib, Shalmaneser and Esarhaddon, Ashurnazirpal and Ashurbanipal, some of which were absolutely unknown before the Assyrian records were deciphered, have now become famous as the names of great rulers and conquerors; henceforth to be remembered by every student of history. In the case of Greece and Rome we noted a regrettable paucity of such records, yet even there we saw how many sidelights were thrown on history by such inscriptions as the one at Abu-Simbel, the account of the building of the Erechtheum at Athens, the various ostraka, papyri and waxen tablets preserved in Egypt and in Herculaneum, as well as the various monumental inscriptions of the Roman Empire, some of them coming from territories as remote as the British Isles.

The manuscripts shown in the present chapter are, as has been said, strictly comparable to these older documents in their historical importance. These are relatively recent, yet the word recent must here be taken in a somewhat liberal sense, since this charter of William the Conqueror bears the date 1072 A.D., and





the Pipe Rolls and several of the treaties and charters that succeed it come nearer to us by only a single century; while the letters of Henry IV, the last exhibit of the series, are still separated from us by a period of five hundred years.

These, it has been said, are original documents, occupying in this regard a class quite apart from the various book manuscripts. The preceding chapter contains some reflection on the authenticity of these book manuscripts. In considering the documents of the present series an allied question suggests itself. Here, to be sure, there is no question of falsification of the record through successive duplications;—these are originals. But what is the exact measure of their authenticity as originals? Must they be believed because they are the records of contemporary events? That surely is the most important question which any student of these records can ask himself. The answer is not greatly in doubt. With full confidence it may be asserted that, rightly interpreted, contemporary historical records are true and dependable records. Such a verdict requires immediate explanation, so widely does it differ from what the observer of the fallibility of much that is written would be likely to pronounce off-hand. Yet this verdict is put forward confidently, nor is it based upon any visionary or optimistic estimate of the human character. It is based rather upon the simple psychological fact that the one trait of mind which men in general pre-eminently lack, is precisely the one that is necessary to the production of absolutely false records, namely, truly inventive imagination. It is easy enough to produce accounts that are inaccurate as to details; indeed, it is scarcely possible to produce accounts that are not thus inaccurate. Prejudice is as common as inventive imagination is rare, and scarcely a document is produced purporting to give an account of matters of fact that is not in some sense falsified by prejudice on the part of the narrator. But this prejudice which thus leads to the emphasis of certain details and the suppression of certain others is a matter quite aside from actual falsification. Granted a knowledge of the author's bias, the reader is able usually to supply an interpretation that is not very wide of the true mean between accounts that are to this extent antagonistic. We have seen several illustrations of this in dealing with the historical documents of the present work. One of the earliest, and perhaps the most striking, was shown in the case of the Moabite Stone, which, as we saw, contained a record of events that were described from the other side in the Hebrew Scriptures. We saw that the Hebrew account waxed enthusiastic over the Hebrew victories in the early part of the campaign and slurred suddenly and, as it seemed, unaccountably at the end with the admission that the hitherto successful Hebrew host suddenly retired to its own country. We saw that the account of King Mesha, the Moabite, dwelt at length and in detail upon precisely those features of the campaign that were slurred in the other account; this being, in short, the record of events that redound to the credit of the Moabites and told of the discomfiture of their enemies. But we saw that after all there was no real conflict between the two accounts as to matters of fact; prejudice had entered into each case, but of inventive imagination there was no record.

So again, in the famous case of Sennacherib, we recall the familiar Bible story, in which the Hebrew author exulted over the decimation of the Assyrian hosts by a plague, which Hebrew prejudice and poetic terminology recorded as the chastising hand of the Lord. But we saw also that prejudice did not extend to the point of claiming that the arch enemy himself, Sennacherib, had been smitten. It was admitted, briefly indeed, and doubtless with regret, yet still ad-

mitted, that this dread enemy had been spared, and had returned to Nineveh, his capital, there subsequently to be murdered by his own son. When we turned to the other side of the shield to read the account of the conquests of Sennacherib, as recorded on Assyrian cylinders, we found no mention of the particular campaign in which the hosts of Sennacherib were discomfited. Full accounts of other campaigns were there, but these were the records of conquests, not of defeats. The scribe had simply chosen to forget the one disastrous campaign, which was the particular one that the Jewish scribe had elected to remember. But such an omission as this is widely different from what the case would be had the Assyrian scribe told of that particular campaign and recorded it as a victory. To minimize your defeats, even to omit mention of them altogether, is quite within the province of prejudice; but the Hebrew accounts admit in less triumphant terms that on other occasions Sennacherib led his hosts against them with quite different results, and details of these actions were not forgotten by the Assyrian chronicler. Even the manner of the death of Sennacherib, as recorded incidentally in the Hebrew writing, was found to be substantiated in detail by the record on a Babylonian cylinder.

In a word, then, our entire experience with the historical documents of antiquity has justified the estimate made above as to the essential credibility of the contemporary document. Were the case otherwise, all history would rest upon foundations so insecure that it would be quite impossible to make a valid distinction between history and tradition. As the case stands, the distinction is made solely upon the basis of the contemporary document. When George Cornwell Lewis made his famous iconoclastic assault upon the credibility of early Roman history, his iconoclasm ceased precisely at the point where it could be shown that contemporary writers had entered the field. So long as the traditions of a people are handed down orally, so long there is a constant variation when a story is told from generation to generation; and a story thus handed down, comes presently to retain only the vaguest outline of its original form. But a story of contemporary events once committed to writing has quite a different status. Even though the writing came down to us through the transcriptions of numerous copyists, we have seen that there is still reason to place much faith in it; but when the original document itself is preserved, such document becomes one of the secure foundation stones of history. Upon such foundation stones, and such alone, is all secure history built; and, indeed, it is because such foundation stones have been searched for and found much more extensively during the last century than ever before, that it has been necessary to rewrite almost all the records that pass for the history of our race. We have seen how eminently true this was of the history of Egypt and of Mesopotamia, but it is hardly less true of the period of early English history to which the records of our present chapter belong. Numerous writers had chronicled with varying degrees of skill the alleged history of early Britain, but when the science of history came to be developed in the latter half of the nineteenth century, such delvers in this field as Pearson and Palgrave, Green and Stubbs, Freeman, Gardiner and Gairdner,—such gleaners as these, and a growing company of their followers, brought to light records that made the earlier writings seem rather the work of imagination than true history.

The documents of this chapter, then, have a peculiar interest because they are representative of a class of writings, thanks to which the history of early Britain has been reconstructed almost as completely as the history of Mesopotamia was reconstructed on the sure foundation of the tablets from Nineveh and Babylon.

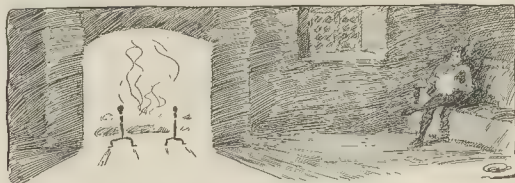


PLATE 126. WILLIAM THE CONQUEROR, A.D. 1072

Canterbury, Archives of the Dean and Chapter



DEED drawn up in the year 1072 in the presence of William the Conqueror, the Queen and a Council of bishops, whereby the question of the primacy was settled in favor of the See of Canterbury over that of York. Another copy of this charter is also preserved in the cathedral archives of Canterbury, bearing the subscriptions of many more witnesses and having the Great Seal attached. It has also an additional clause at the end which states that the question was first at Easter discussed in the chapel of the castle of Winchester and afterwards at Windsor, where it was finally decided in the presence of the King and bishops and abbats of divers orders assembled at court at the feast of Whitsuntide.

It would seem, therefore, that the present deed was the preliminary document drawn up at Winchester and signed by those then present. All the signatures except those of the King and Queen, who only added crosses, have the appearance of having been written by the hands of the witnesses themselves. That of Hubert the legate is in a manifestly Italian style of writing. . . . Wulstan's large hand is of the type which is used in the charters of Worcester of the eleventh century. See *Ancient Charters in the British Museum*, Part IV.—*Paleographical Society*.

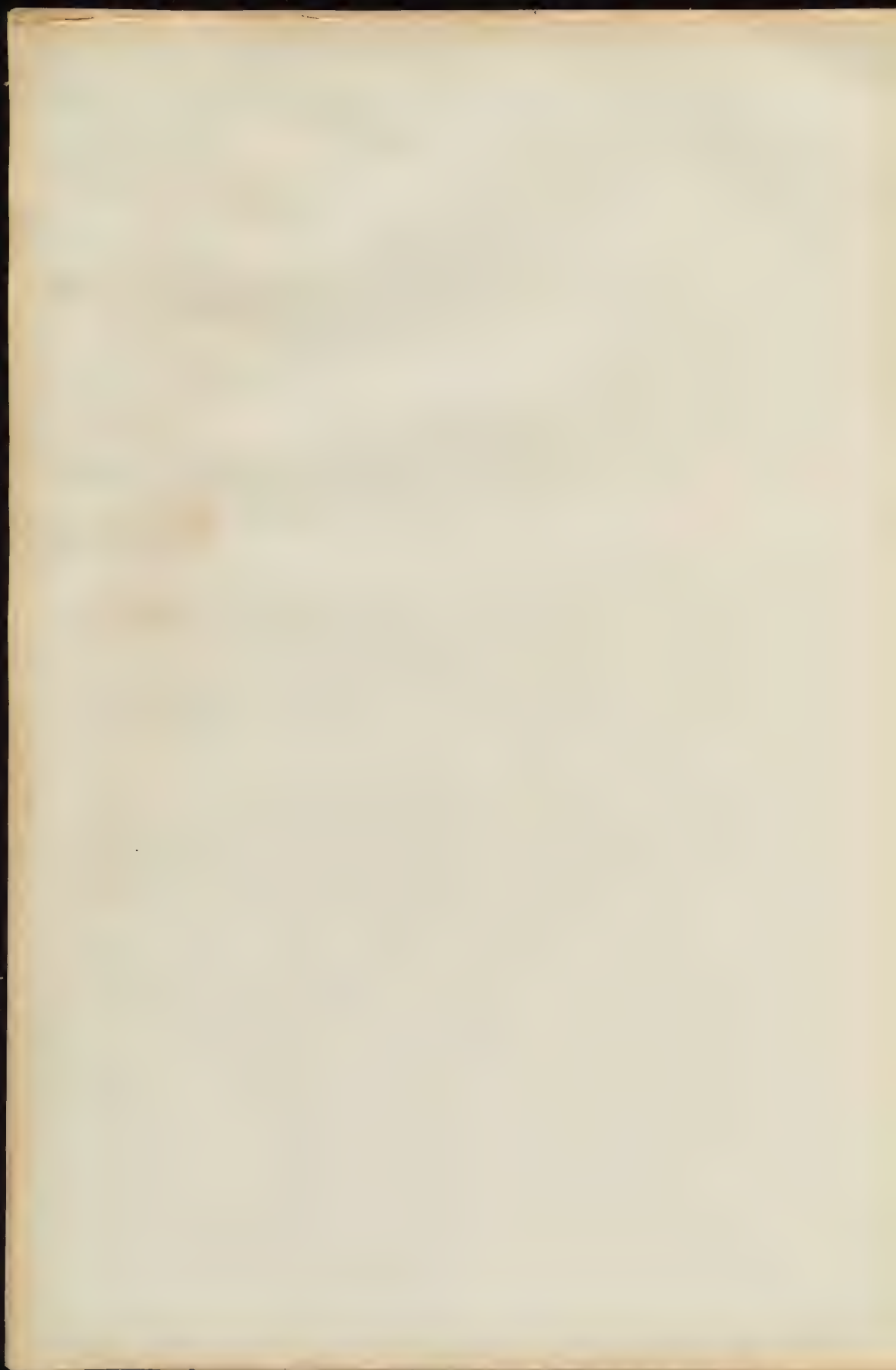
Written probably by a foreign scribe, in Norman minuscules. Hyphens are used to mark divided words at the end of lines.

The first line of the plate reads :

Anno ab incarnatione domini nostri iesu christi millesimo septuagesimo secundo pontificatus autem domini alexandri pape undecimo.

The supremacy of Canterbury over York was a matter of political as well as of ecclesiastical importance. It meant the submission of the northern metropolis to the southern, and the Conqueror had always to be prepared against an insurrection of the inhabitants or an invasion from Denmark, which might set up a rival king in Northumberland. If the Archbishop of York had professed canonical obedience to the church of Canterbury he could not consecrate such a king without being charged with ecclesiastical as well as with civil rebellion.

William was ably supported by the new primate of Canterbury, Lanfranc, whose subscription appears on the plate. He has been called by Professor Freeman "the most renowned of living ecclesiastical rulers," and the same writer says, "William and Lanfranc ruled together in their island empire as no pope and Caesar ever ruled together in the Imperial City itself." Already, in 1070, Lanfranc tried to obtain a profession of obedience from Thomas of Bayeux, primate of York, but the latter refused to make it. William, to whom the matter was deferred, arranged a temporary compromise, and the question was finally settled in 1072 after discussion in the two councils mentioned above.







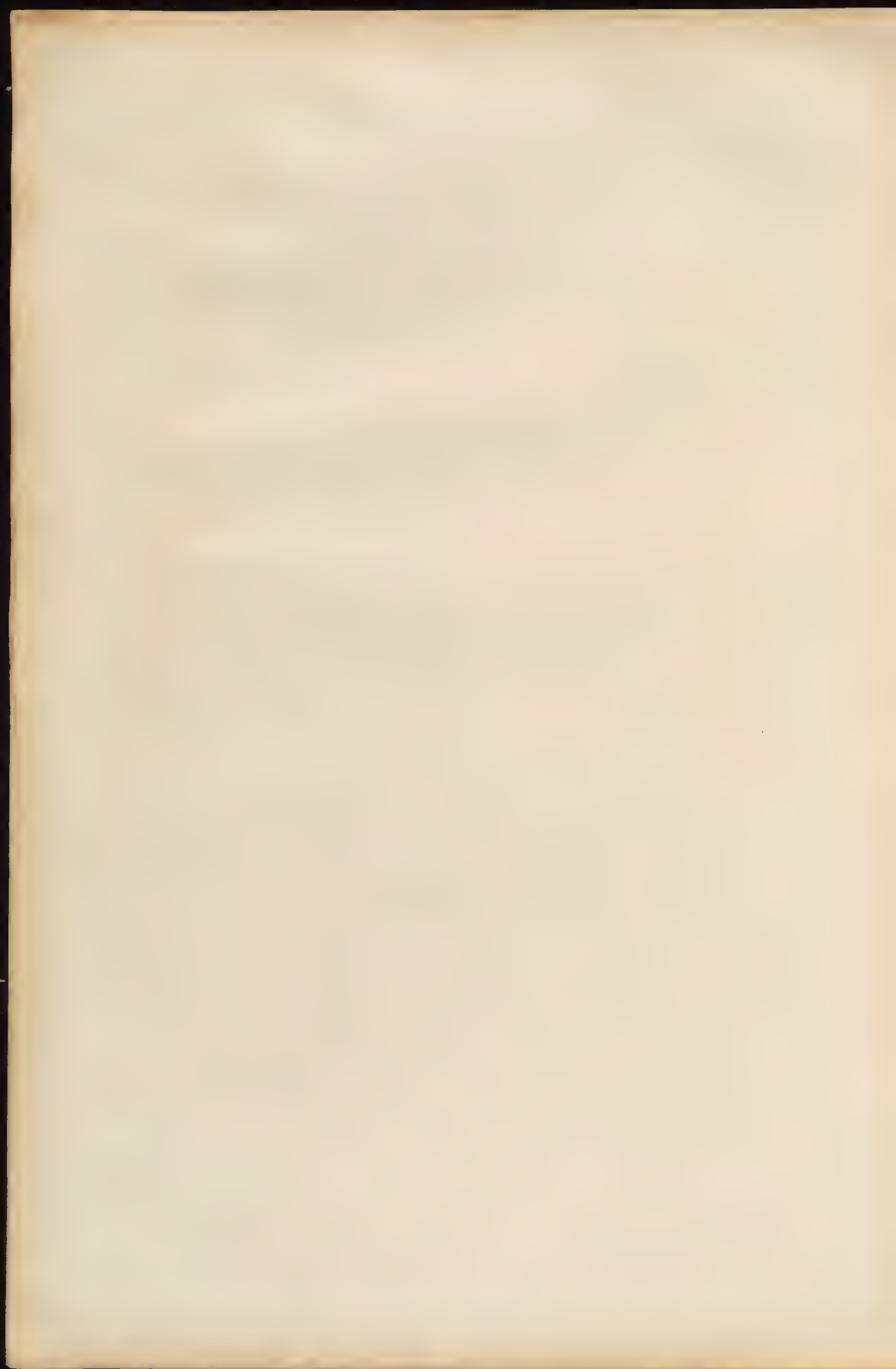




PLATE 127. PIPE ROLL, A.D. 1130

Public Record Office, Pipe Roll No. 1



THE *Great Roll of the Exchequer*, or *Roll of the Pipe*, for the 31st year of Henry I, *i.e.* from Michaelmas 1129 to Michaelmas 1130. It consists of 31 membranes, or sheets of vellum sewed together at the top, and measuring up to 2 feet 5 inches in length, by 12 or 13 inches in breadth; the one from which the plate is reproduced measured 1 foot 10 $\frac{3}{4}$  inches by 13 inches.—*Palaeographical Society.*

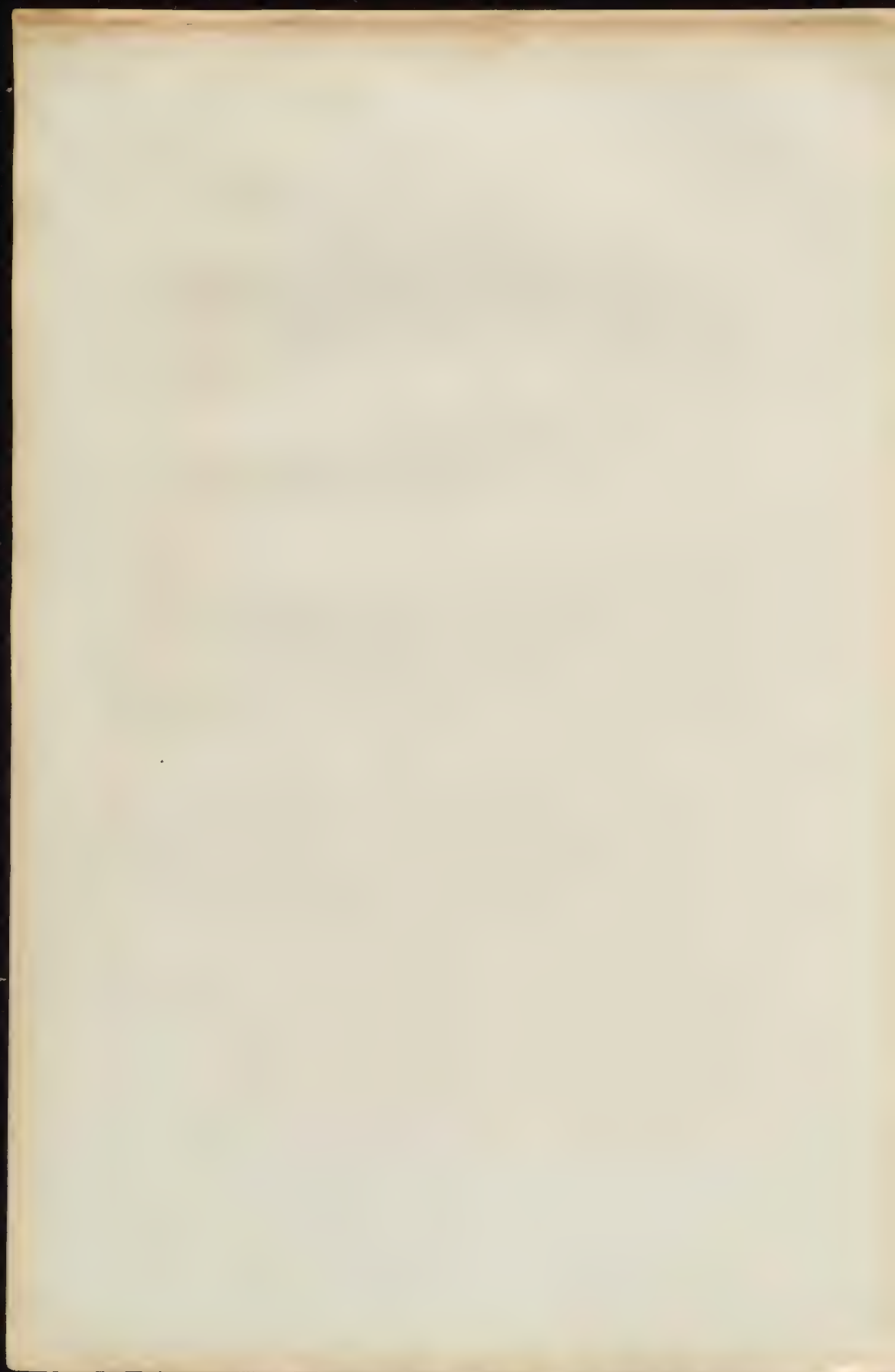
It is written in the bold official hand of the time, guided by ruled lines, with a number of large letters, many of which are stilted.

The Roll commences thus :

Statfordscira et Glocestrescira. Milo de Gloescestra reddit Compotum, de, lxxvij, libris, et, xiiij solidis. et x. denariis, blancis, de veteri firma statfordscire.

This *Pipe Roll* is the oldest of an almost unbroken series, extending from the twelfth to the nineteenth century. The Rolls contain the accounts of the King's Revenue, year by year, as rendered by the sheriffs of the different counties and other ministers and debtors of the crown—Milo de Gloucester being sheriff for the counties of Staffordshire and Gloucestershire in 1129 and 1130. The account deals with sums paid into the Treasury in *blanche* or purified money (the process of converting *blanche* into current money entailing a loss of 3 per cent.) with Milo's account as Fermor of the King's demesne, and other sums which are accounted for under different items of disbursement.

See the printed version of the *Rolls*, edited by the Rev. J. Hunter for the Receiving Commission, 1833, the preface of which fully proves the true date, hitherto obscure; *The Collection for the History of Staffordshire*, edited by the William Salt Archeological Society, volume 1, 1880, pages 1 17, wherein the Staffordshire portion is printed and annotated by Rev. R. W. Eyton.



**W**

ilo de Gloucester. noll compos. de. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima Sancte fide. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.

Et de vici prima. lxxviii. s. xiiij. f. x. s. x. ff. de vici prima. lxxviii. s. xiiij. f. x. s. x. ff.



PLATE 128. CHARTER OF HENRY II, A.D. 1174

British Museum, Topham Charter 10



CHARTER of King Henry II confirming to the Abbey of Beck in Normandy all its possessions and privileges. Vellum, measuring 13¾ by 6¾ inches.

Chevilli or Chevaillec, whence the document is dated, was a hamlet near Honfleur. Henry was there in December 1174, and appears to have issued this charter at that time.—*Palaeographical Society*.

Written in set court hand, with a profusion of capitals. There are stilted letters ornamentally finished off with hair lines.

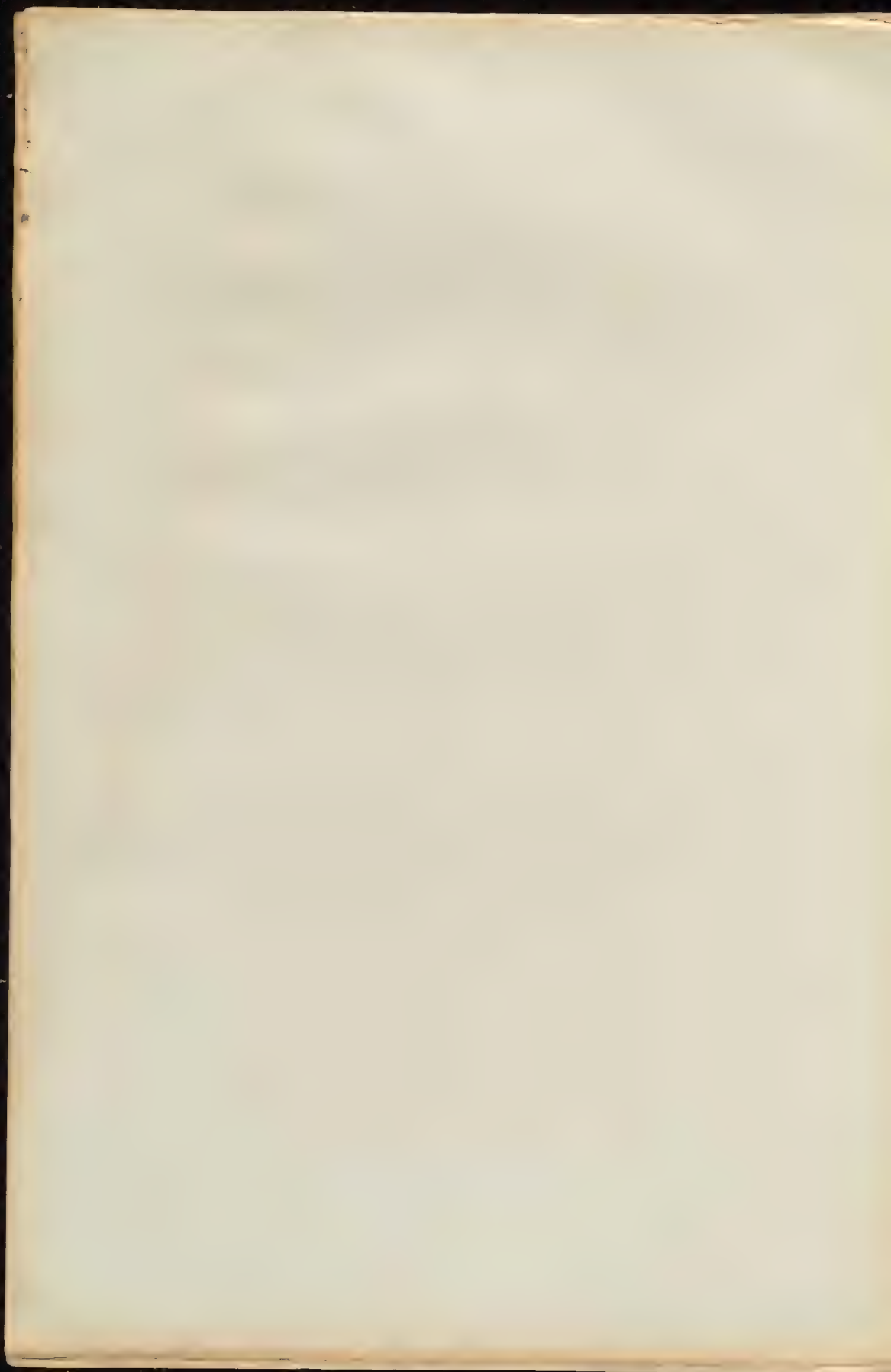
The style is very much abbreviated, and there is a curious sign for *et*.

The first line reads:

*Henricus Dei Gratia Rex Anglie et Dux Normannie et Aquitanie et Comes Andegaviae Archiepiscopis Episcopis.*

Henry II, thinking to restrain the usurpation of the clergy, raised Thomas à Becket, whom he believed his loyal friend, to the Archbishopric of Canterbury. But Becket, once firmly seated on the archiepiscopal throne, strove for the furtherance of the claims of the Church even more than his predecessors. This conduct on the part of Becket alarmed the King, and he determined to bring the contest between the ecclesiastical and civil authorities to an end. He therefore, in 1164, summoned a council of nobles and dignitaries of the church at Clarendon, which resulted in the passing of the Constitutions of Clarendon the object of which was to control the assumed authority of the clergy.

Pope Alexander III, hearing the articles, condemned them utterly, and Becket, regretting his compliance, endeavored to persuade the rest of the clergy to uphold their rights. Henry, furious at this baseness, sued Becket in the Archbishopial Court for some land; Becket fled to France, but returning in 1170, resumed his office, and was murdered in Canterbury Cathedral, by some gentlemen of the royal household, who had misunderstood some rash words spoken by the King. Becket's death, however, increased the power of the Church, and Henry made his peace with the outraged Pontiff and the people only by submitting meekly to the penance and discipline inflicted upon him in 1174. It is possible that the conferring of a grant to the Abbey of Beck was part of the penance.





HENRY II  
(A. D. 1174)

(A. D. 1174)

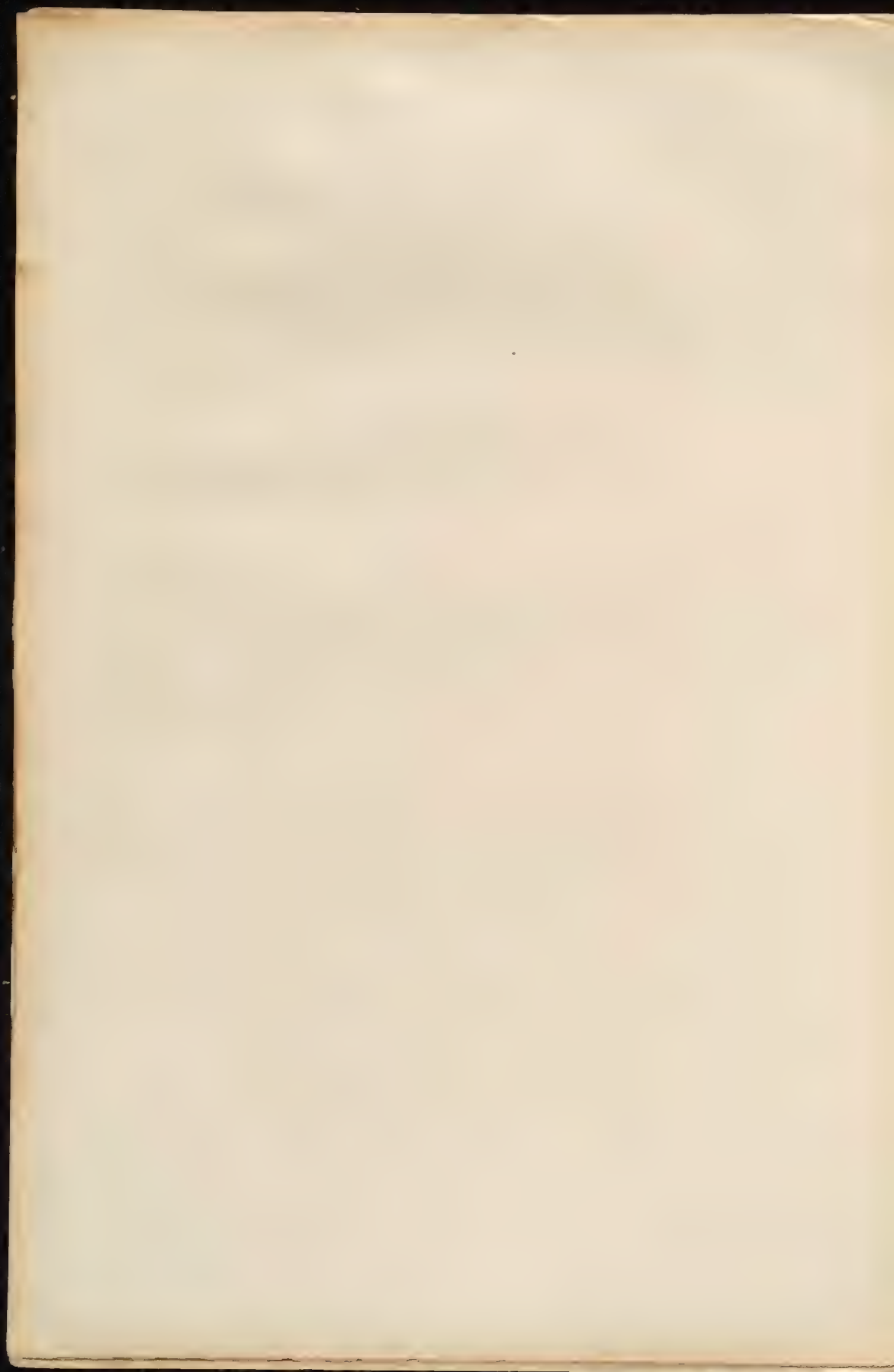


PLATE 129. RICHARD I. A.D. 1189

British Museum, Egerton Charter 372

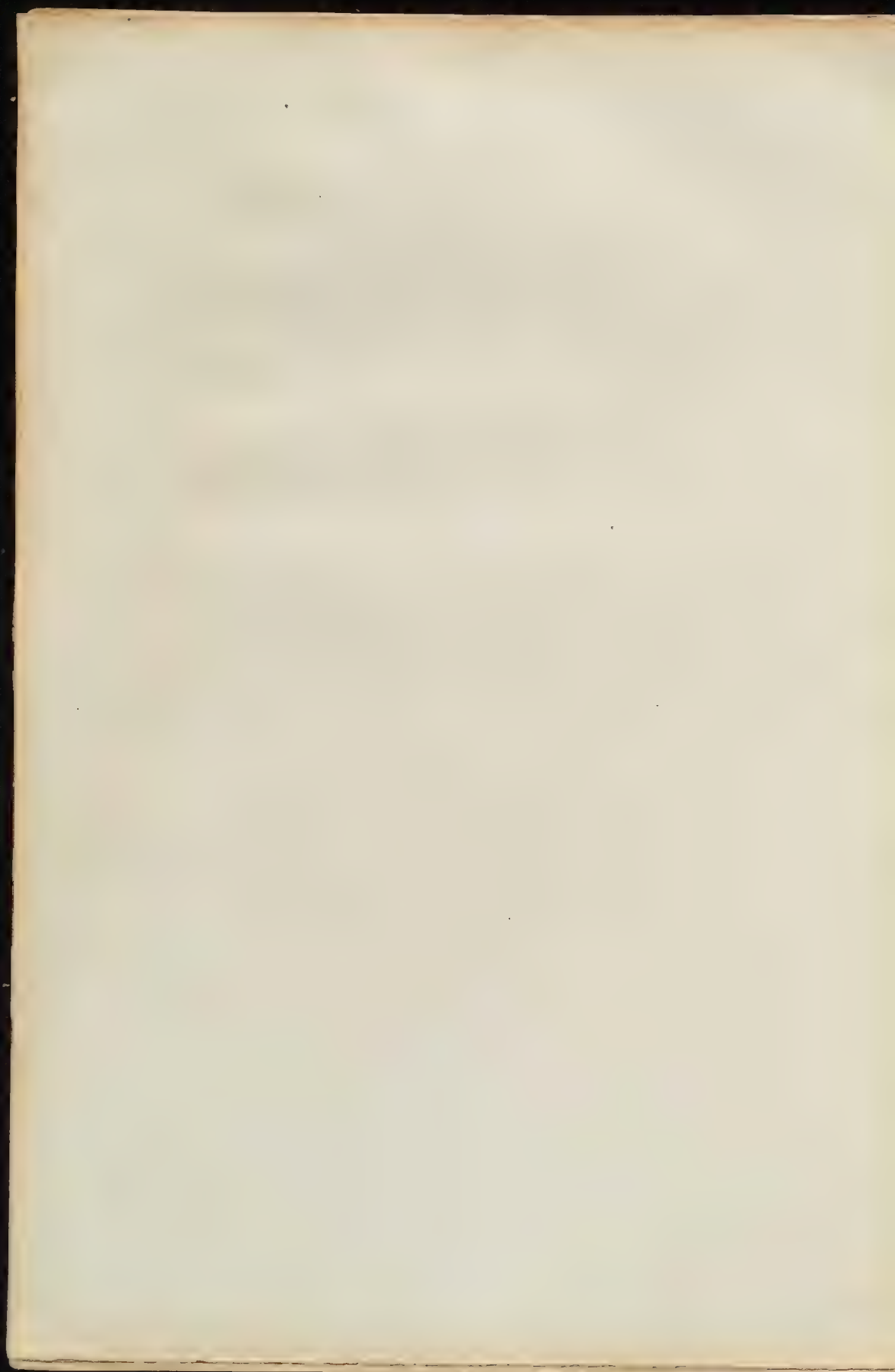
**C**HARTER of King Richard the First confirming to Alured de S. Martin, his steward, the grant made to him for life by Henry, Count of Eu, of the dower lands of Alice, the grantee's mother, in Eleham and Bensington, in Oxfordshire; dated at Canterbury 30 November, in the first year of his reign, A.D. 1189, with seal attached.

The place which is here called Eleham seems to be identical with Ewelme, which lies close to Bensington; although there is such a radical difference between the two names. The corruption is probably the fault of the Norman scribe imperfectly catching the pronunciation of the English name.—*Palaeographical Society*.

The charter is written in court hand, with a profusion of capitals and ornamentally flourished letters.

The first line of the plate reads:

*Ricardus Dei Gratia Rex Anglie, Dux Normannie  
Aquitanie Comes Andegavie Archiepiscopi.*



RICHARD I  
(A. D. 1189)

(A. D. 1189)

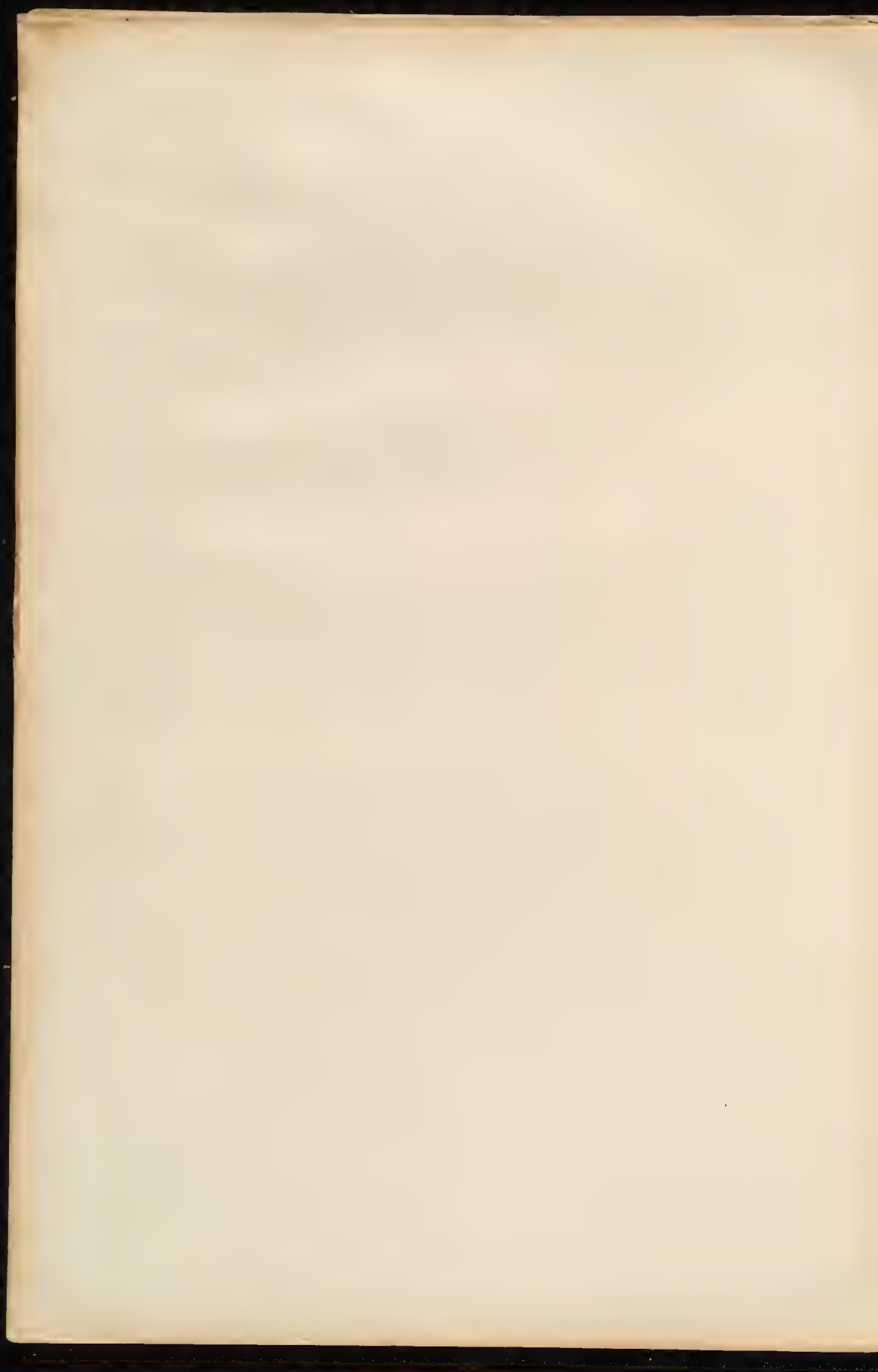
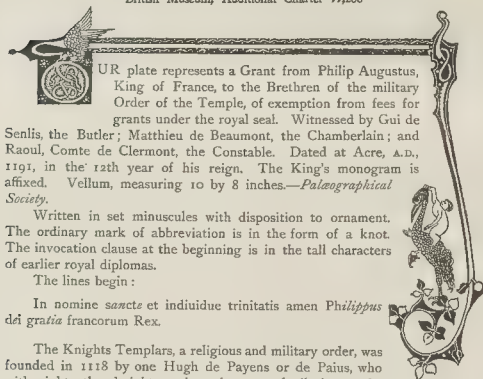




PLATE 130. CHARTER OF PHILIP II OF FRANCE, A.D. 1191

British Museum, Additional Charter 11,266



UR plate represents a Grant from Philip Augustus, King of France, to the Brethren of the military Order of the Temple, of exemption from fees for grants under the royal seal. Witnessed by Gui de Senlis, the Butler; Matthieu de Beaumont, the Chamberlain; and Raoul, Comte de Clermont, the Constable. Dated at Acre, A.D., 1191, in the 12th year of his reign. The King's monogram is affixed. Vellum, measuring 10 by 8 inches.—*Palaeographical Society*.

Written in set minuscules with disposition to ornament. The ordinary mark of abbreviation is in the form of a knot. The invocation clause at the beginning is in the tall characters of earlier royal diplomas.

The lines begin :

In nomine sancte et indiuidue trinitatis amen *Philippus*  
dei gratia francorum Rex.

The Knights Templars, a religious and military order, was founded in 1118 by one Hugh de Payens or de Paisy, who with eight other knights undertook to guard pilgrims to the Holy Land from the attacks of the Saracens. These knights bound themselves by vows of poverty, chastity and obedience. King Baldwin II granted them a house close to the ruins of the Temple of Solomon, whence arose their name of Templars (*pauperes commilitones Christi templique Solomonici*). Their lives were of the utmost austerity; they wore a mantle of white linen, symbolical of purity, with an eight-pointed red cross upon the shoulder, the emblem of a martyr. Upon their seal, the temple, and, at a later period, a Templar and a stricken pilgrim, both upon one horse, were depicted; and their standard, which was black and white, bore the legend "*Non nobis, Domine, non nobis, sed nomini tuo da gloriam.*"

The Templars did not long confine themselves to Palestine, but established houses in the Low Countries, in Paris, in London, and their ranks increased greatly, numbering 20,000 knights in 1260. But their greatness was on the wane. King Philip IV of France, jealous of their power, and covetous of their wealth, accused them of many and most horrible crimes, and in 1307 more than 140 Templars were seized and flung into prison. Some of these unfortunates, goaded by torture, confessed to the charges preferred against them. Then followed scenes of appalling inhumanity and many Templars were put to death. In England the trials were conducted with far less cruelty, and most of the prisoners were released. The Temple Church in London, which was consecrated in 1185, was, in 1839, restored by the Benchers of the Inner Temple.

Acre, at which place this charter is dated, had been besieged by the Christians for two years. Philip II arrived on the scene in April of 1191, and Richard of England in June. The crusaders, thus reinforced, finally captured the city in July, 1191. In the quarrels between the leaders of the crusaders which split the Christian army at this time the Templars supported Philip.

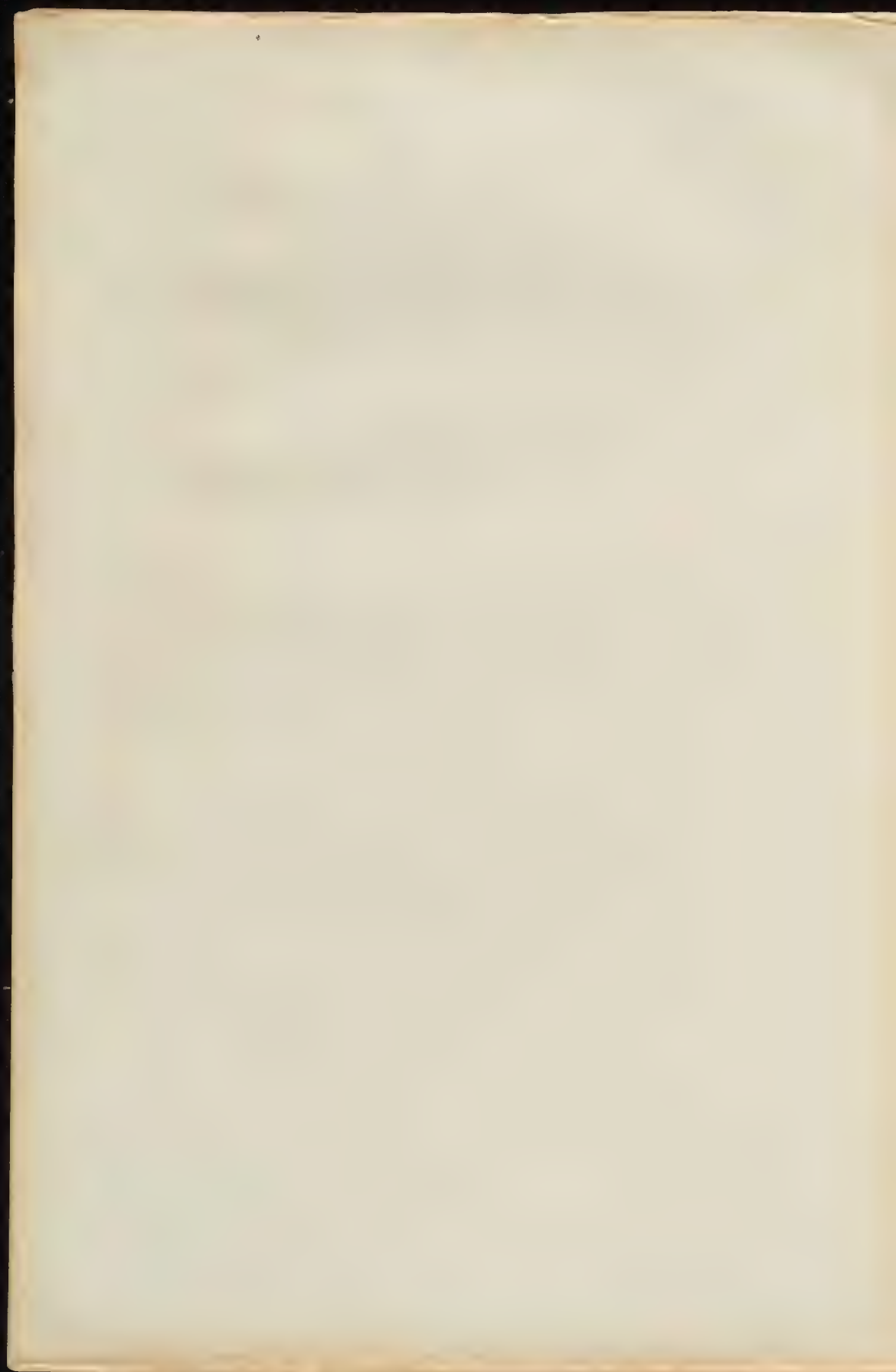






PLATE 131. CHARTER OF KING JOHN, AD. 1199

British Museum, Additional Charter 11,314



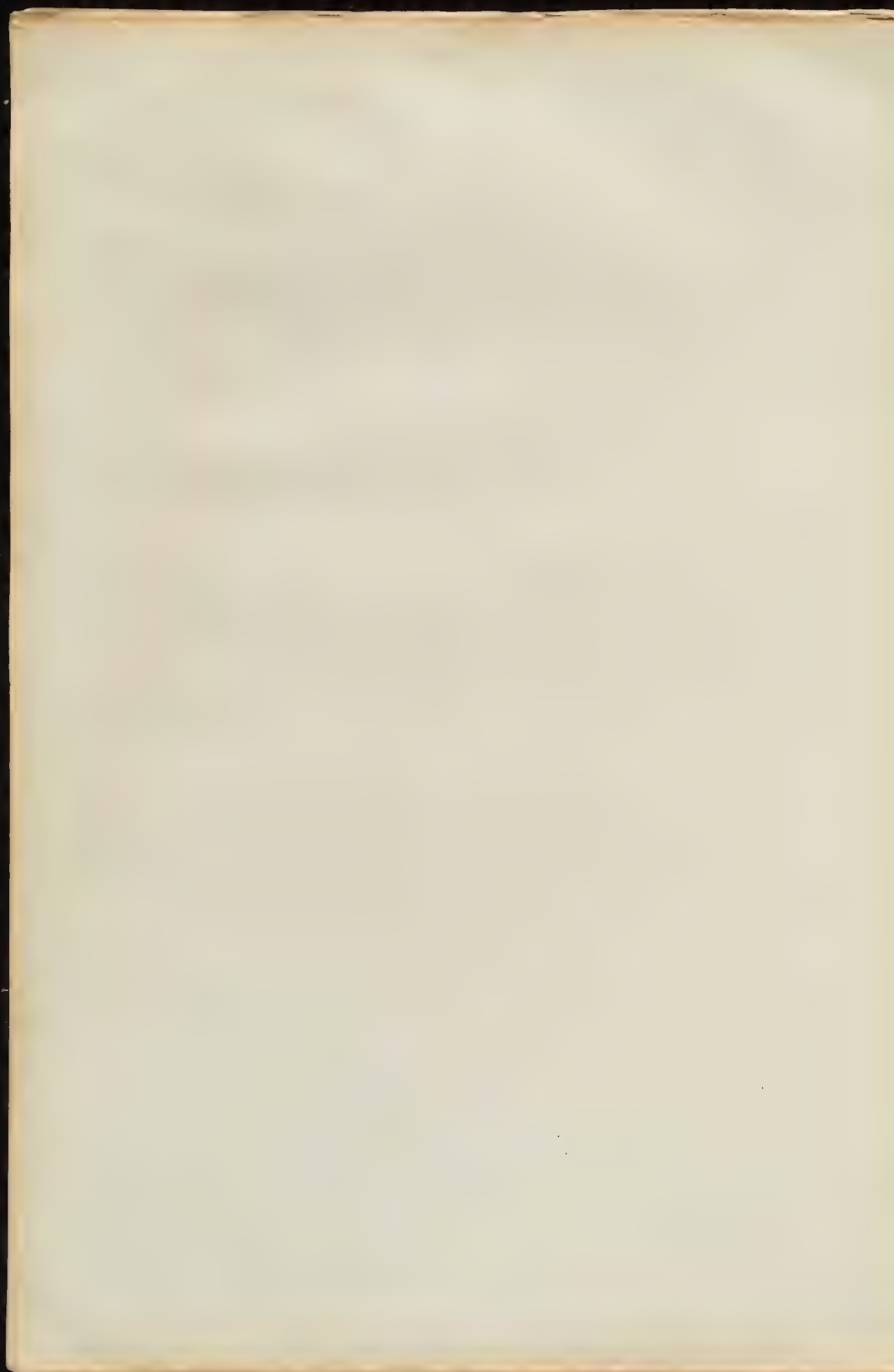
CONFIRMATION by King John of England to the order of Bonshommes de Grammont, of the foundation made by his father, Henry II, of their house (known as Notre Dame du Parc), in his demesne near Rouen, and of an annual gift of two hundred livres of Anjou. Dated at Chinon, 26th September, in the first year of his reign. (A.D. 1199.) See T. Stapelton, *Magni Rotuli Scaccarii Normannie*, 1884, volume ii, page clxviii. Vellum, measuring 8½ by 7 inches.

Written in an official court hand, of an ornamental type, with a profusion of capitals, and lengthened main strokes, notched at the top or finished off with hair lines.—*Palaeographical Society*.

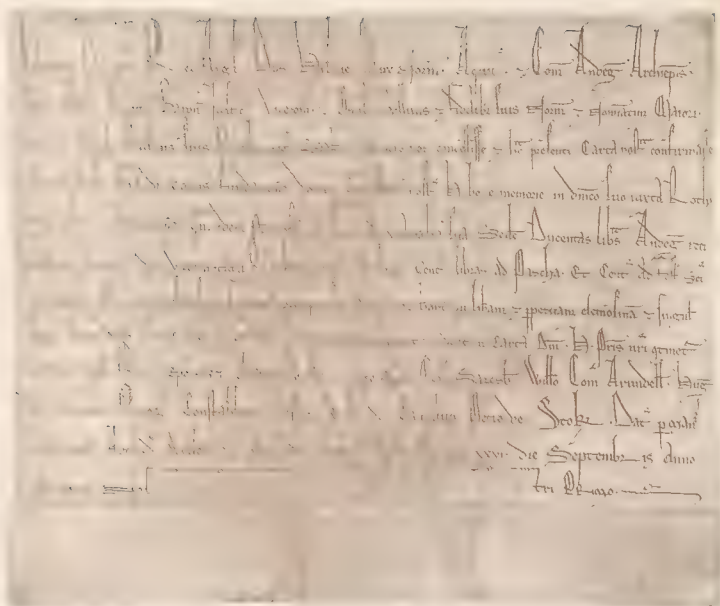
The plate commences thus :

Johannes Dei gratia Rex Anglie Dominus Hybernie Dux Normannie.  
Aquitanie et Comes Andegavie Archiepiscopus.

The order of Grammont or Grandmont was founded in 1076 by Stephen of Tierny, son of a viscount of Tierny, near Muret in the diocese of Limoges. On his death his followers were forced to transfer their abode to Grandmont, from which place the order took its name. At the request of Henry II, Stephen was canonized by Pope Clement III in 1189. This King always showed the greatest reverence for the brethren of the order, visited them frequently and gave gifts to their house. He also consulted them on important affairs of state. It was his earnest wish to be buried there, but this was not carried out. Henry died at Chinon, the château at which the charter is dated, which was also the seat of the Angevin treasury. John returned there shortly after his coronation in England in May, 1199. Chinon is also celebrated as being the place where Charles VII first saw Joan of Arc.







CHARTER OF KING JOHN

A. D. 1199

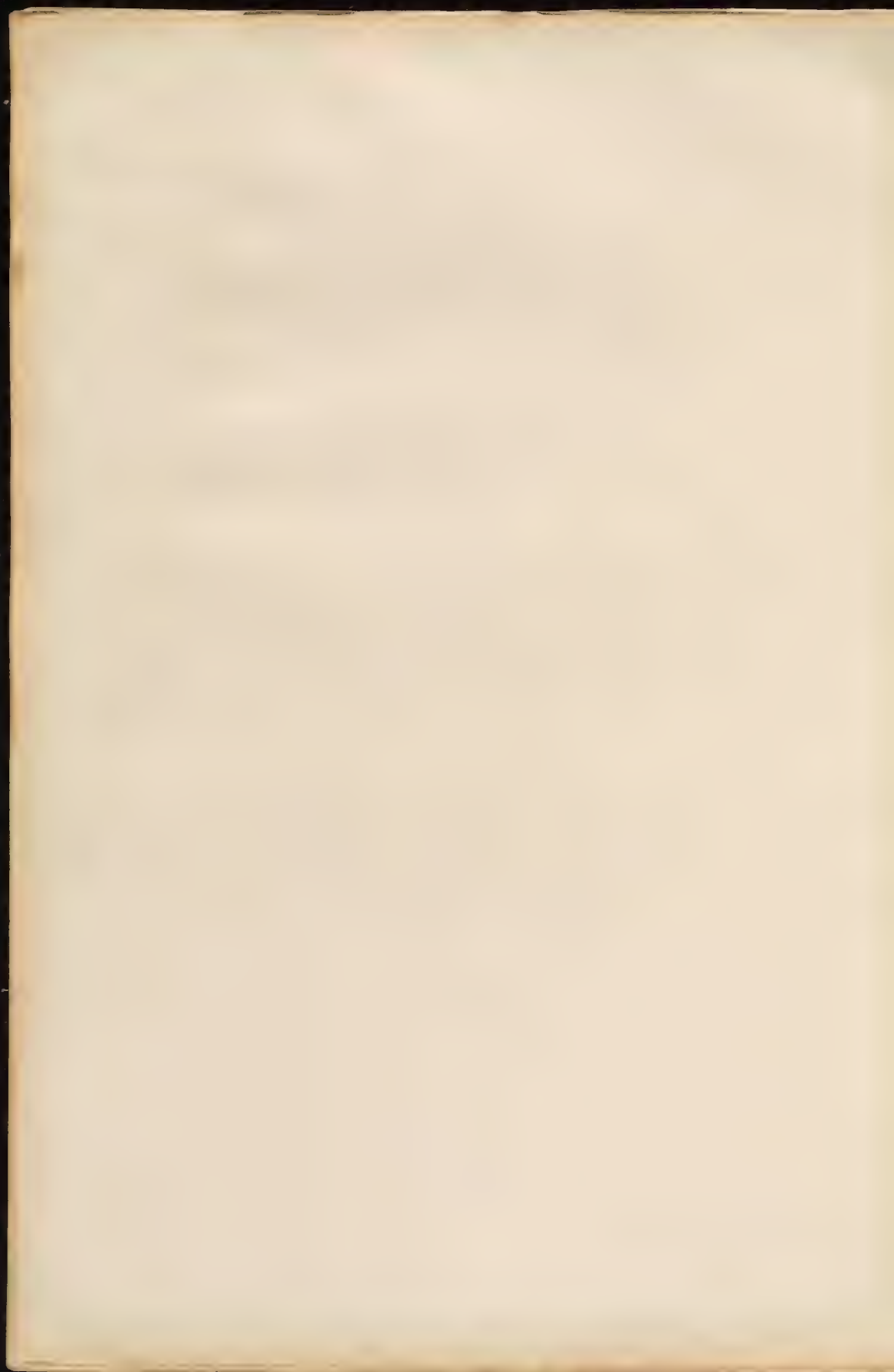
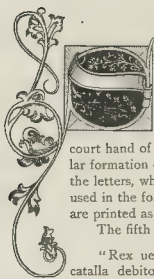


PLATE 132. ARTICLES OF MAGNA CHARTA, A.D. 1215

British Museum, Additional Manuscript 4,838



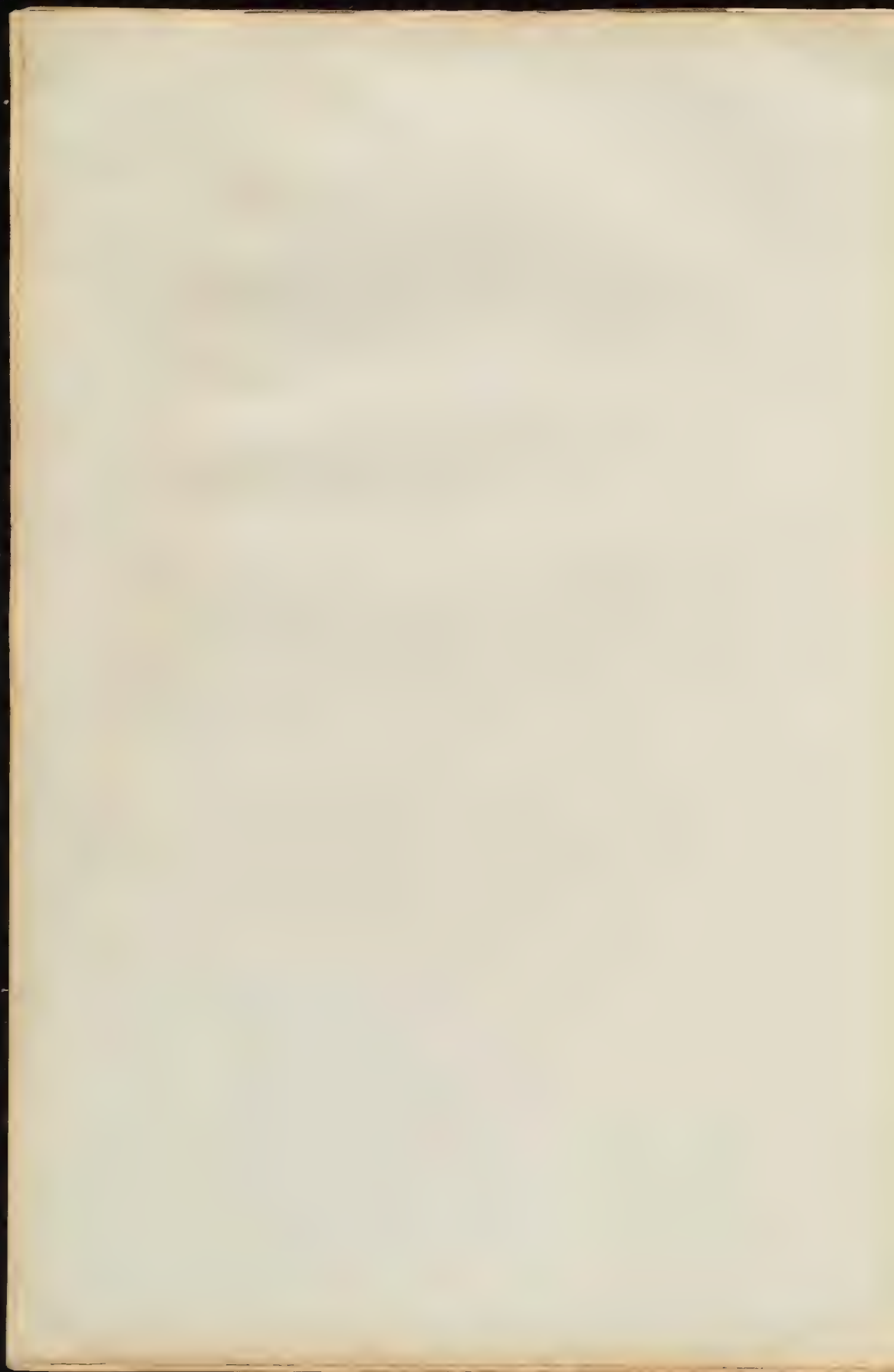
ORIGINAL articles submitted by the barons and accepted by the king as the basis of Magna Charta, A.D. 1215. Vellum, measures 20¾ inches by 10¾ inches.

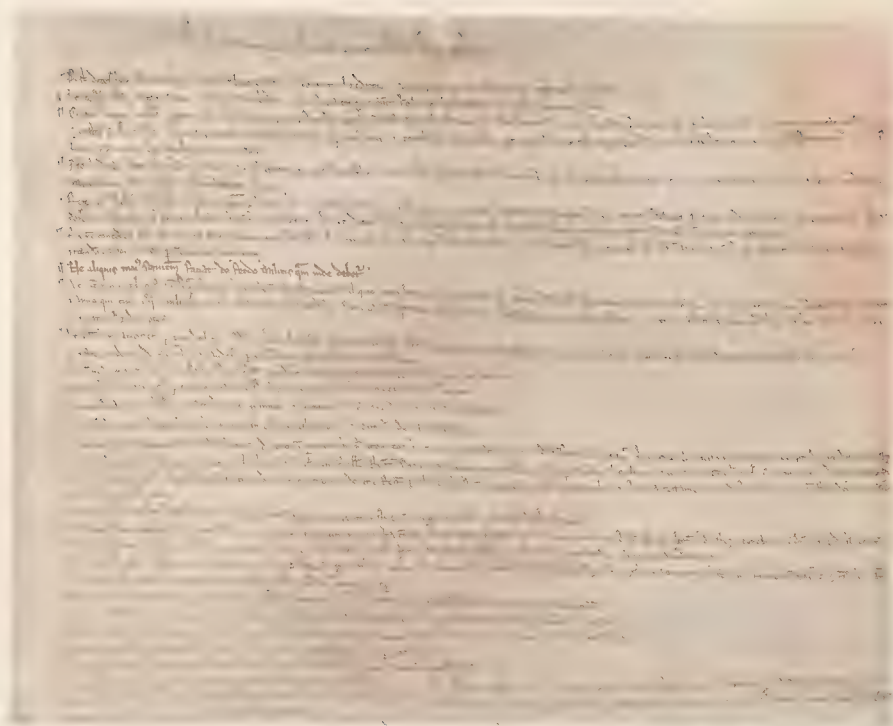
Written in a small charter hand inclining to the left, in which are developed the characteristics of the court hand of the thirteenth century, viz., a generally stiff and angular formation combined with a looping and cleaving or branching of the letters, which rise above the line. Letters which are sometimes used in the form of capitals, but are apparently not intended as such, are printed as small letters in the transcript.—*Paleographical Society*.

The fifth paragraph on the plate reads:

"Rex uel Baliuus non saisiet terram aliquam pro debito dum catalla debitoris sufficiunt nec plegii debitoris distringantur dum capitalis debitor sufficit ad solutionem si vero capitalis debitor defecerit in solutione si plegii uoluerint habeant terras debitoris donec debitum illud persoluantur plene nisi capitalis debitor monstrare poterit se esse inde quietum erga plegios.

Magna Charta is the most important document in the constitutional history of England and the name of Runymede, the meadow on the Thames, where it was signed in June, 1215, has thus become familiar to all. It was really a charter of liberties, and was made possible through the fact that the nobles had finally joined with the people against the king. The paper, as presented to the King (John I), consisted of forty-nine articles which were afterwards drawn up in the shape of the sixty-three articles of the great charter. The most important of these provided that no freeman could be condemned or punished without a trial by his peers, and that the king could not impose aides or scutages (except in a few specific cases) without the assent of the grand council of the kingdom.





ARTICLES OF MAGNA CHARTA

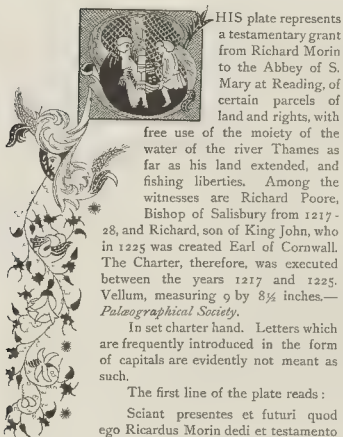
(A. D. 1215)





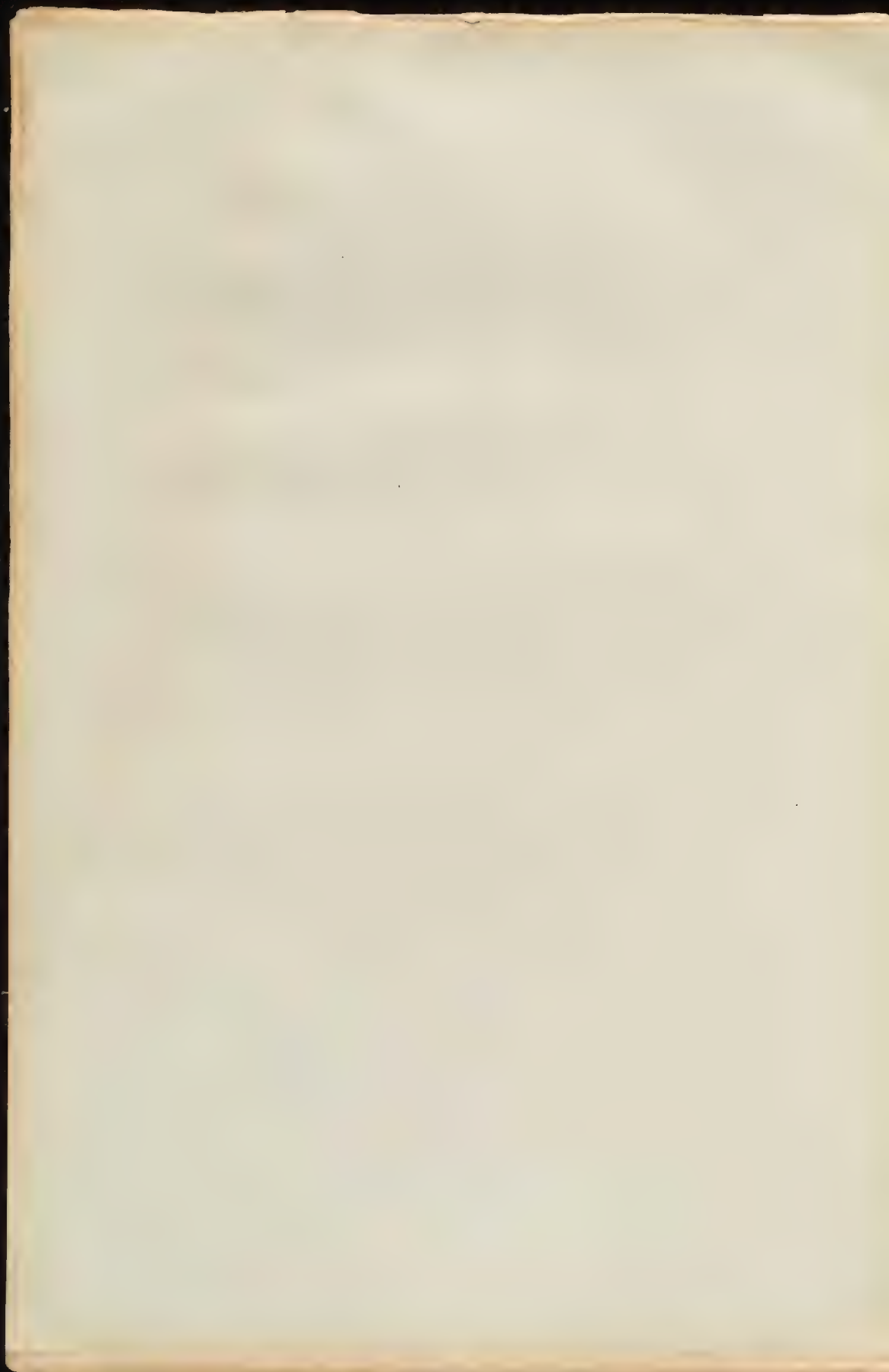
PLATE 133. GRANT TO READING ABBEY,  
A.D. 1217-1225

British Museum, Additional Charter 19,615



Reading Abbey was founded, or perhaps reestablished, by Henry I as an expiation for certain sins, and when he died in Normandy in 1135, his body was embalmed and brought to Reading for burial.

It is of Reading Abbey that the amusing story is told in Fuller's *Church History* of how King Henry VIII called at the abbey in disguise and accepted the offer of the abbot to pay a hundred pounds if he could eat as hearty a meal as the king did.



(A. D. 1217-1225)



PLATE 133a. RELEASE 'TO STANLEY PARK ABBEY,  
A.D. 1272

British Museum, Harley Charter 53, E, 49



UR plate shows a facsimile of the Release from Sir William de Morteyn, Knight, to the Abbey of Stanley Park (or Dale Abbey, county Derby) of land and a tenement of his fee in Stanton (Stanton by Dale), granted by Geoffrey de Detheyk, at a rent of four shillings. A.D. 1272. Vellum, measuring 9½ by 4¾ inches.

Written in court hand, the letters rather square; main strokes above the line generally turned over at the top to the right, sometimes also cloven.—*Palaeographical Society*.

The first line of the plate reads:—

"Omnibus sancte matris ecclesie filius hoc presens scriptum visuris uel auditoris. Willelmus de Morteyne miles salutem in domino sempiternam, honeritis."









PLATE 134. CHARTER OF THE EARL OF LINCOLN,  
A.D. 1286

British Museum, Additional Charter 10,624



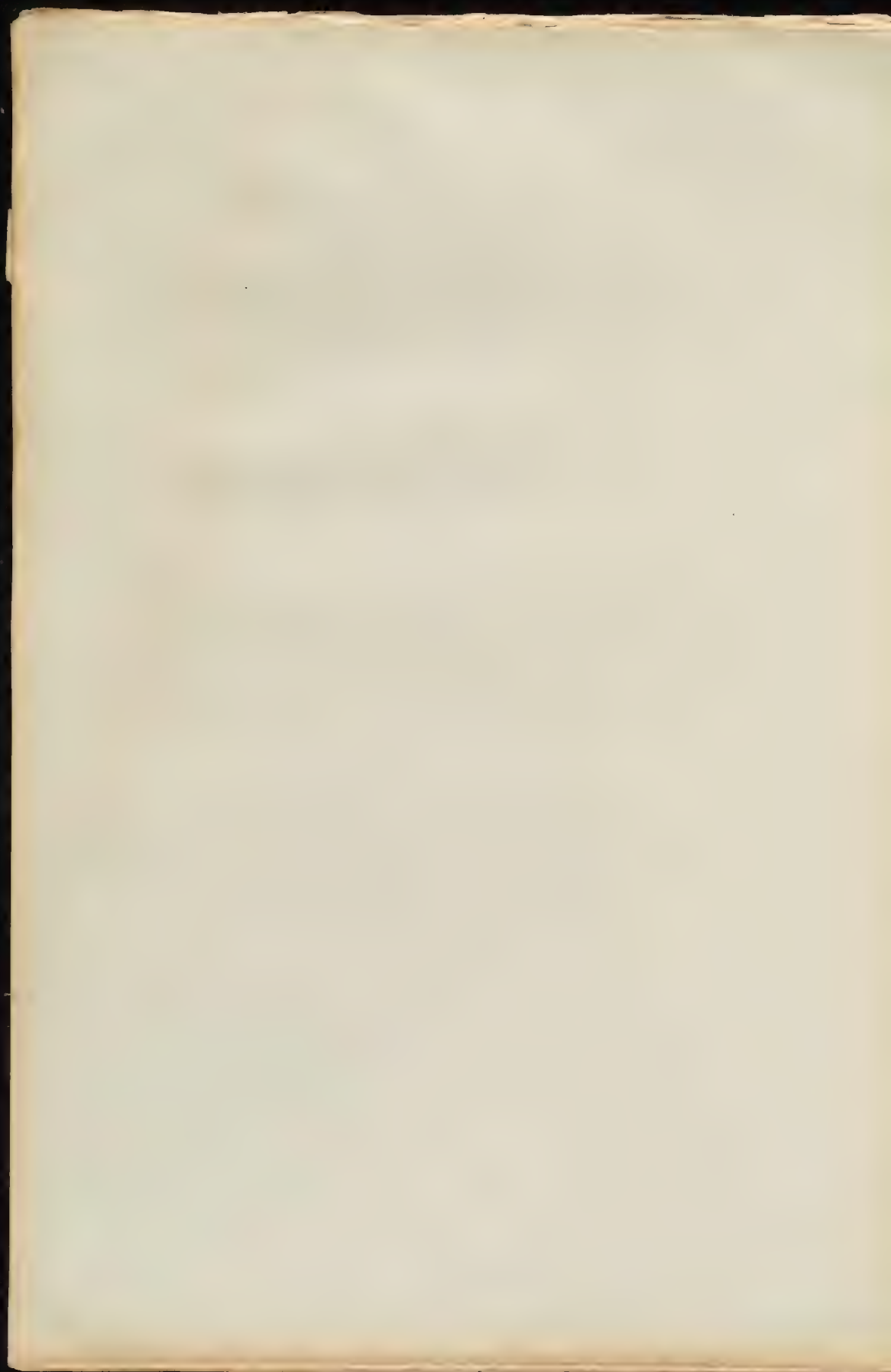
CONFIRMATION in French by Henry de Lacy, Earl of Lincoln, Constable of Chester and Lord of Ross and Rewennok in Wales, to Burncester Priory in Oxfordshire of a grant made to Gilbert Basset, Abbat, of pasturage for three teams of oxen, and for every tenth load of wood in his manor of Burncester, as well as of a surrender made by William Longespee of a mill with suit of the tenants of Burncester, reserving free use of the mill for himself and household. Dated 2nd of January, 14 Edward I = A.D. 1286. Vellum,

measuring 9¼ by 8¾ inches. — *Palaeographical Society.*

In round court hand showing the transition from the angularity of the thirteenth century.

The plate reads :

Henri de Lascy Conte de Nichole e Conestable de Cestre seigneur de Ross e de Rewennok. A tuz ceus ke cest escrit verrunt ou | orrunt saluz en deu. Come nus eoms regarde la chartre ke sire Gilbert Basset fist au Priur e au Couent de Bernecestre par la | quele il lur grante a done pasture a treis caruees de boefs a pestre e pasturer en queu leu ke les boefs meime cely sire Gilbert | ou ses heirs pasturassent ou peussent. E a coe la dime charette de busche ke vendreit a son maner de Bernecestre hors de son bois | de Bernecestre. E a coe auoms regarde la chartre sire Willame Lungespee par la quele il done e grante as deuantidiz Prior | e Couent tut le dreit e le cleim Ke il out ou auer pout en le molin ke iadis fut a Roberd Poff iugnant a la Priorte oue tute | la syute de ses tenanz de meime la vile oue tutes ses autres franchises e purtenances sauue a luy e a sa franche meennee franche mouture en le molin auantidit. Nus pur deu e pur salu de nostre alme e pur | le salu de nos ancestres e nos heirs | auoms grante e parcest nostre conferme pur nus e pur nos heirs as deuantidiz Prior e Couent en franche pure e perpetuele | aumosne pasture a treis caruees de boefs a pestre e pasturer en queu leu ke nos demeines boefs ou de nos heirs pessent e pastu | rent hors du clos de nostre court de Bernecestre. E a coe auoms grante e conferme pur nus e pur nos heirs as deuantidiz Prior | e Couent ke quel houre ke nus ou nos heirs feroms carier busche hors de nostre boys de Bernewode deskes a nostre maner | de Bernecestre ke nostre forester liure as deuantidiz Prior e Couent la dime charette en meime le boys. E estre coe auoms gran | te e conferme pur nus e pur nos heirs as deuantidiz Prior e Couent la syute de tuz nos tenanz de nostre maner auantidit | du ble cressant en meime la vile e des blez e de brees achatez en meime la vile pur moudre as moulins les deuantidiz Prior e | Couent en meime vile sauue a nus e a nos heirs franche mouture en tuz les moulins les deuantidiz Prior e Couent en Bernecestre | pur nus e pur nostre franche meennee. E voloms ke si nul de nos tenanz de la vile auantidit e seit ataint ke il carie ou face ca | rier son ble on son brees pur moudre ailleurs, forke as moulins le Prior ke il doigne a nus e a nos heirs deus sous pur le trespasse | e as deuantidiz Prior e Couent dreite mouture de tant de ble, si il ne seit par aperte defaute ke eus ne puissent moudre as | moulins le Prior. E voloms e grantoms pur nus e pur nos heirs ke tuz ceus poinz desus escrit seent fermement gardez e main | tenus saunz nul amenusement a tuz iours. E a plus grant seurte de ceste chose fere, nus e les deuantidiz Prior e Couent | a ces escrit cyrogreffez chaungablement auoms mis nos seucs. A ces tesmoignes mon sire Roberd le fuiz Roger mon sire | Roger de Tromping tone mon sire Willame le Vausur mon sire Baudewyn de Maners mon sire Willame de Stopham | mon sire Wauclyn de Arderne cheualers Willame de Norry clerke e autres. Done a Bernecestre le secunde iour de | Ianuer. Lan du Rey Edward fuiz au Rey Henri quatorzime.





CHARTER OF THE EARL OF LINCOLN

(A. D. 1286)

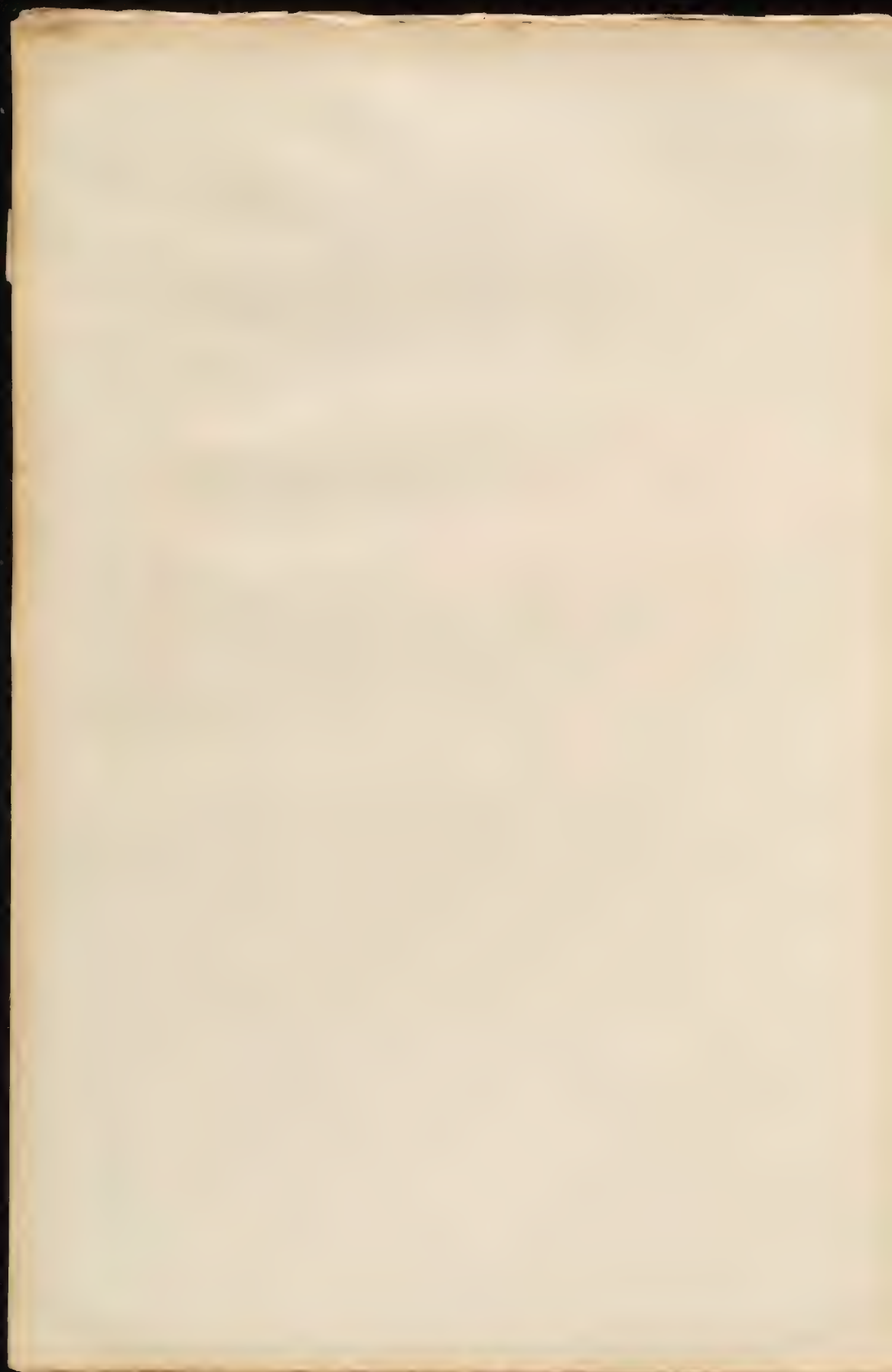




PLATE 135. GRANT TO MORGAN ABBEY,  
A.D. 1329

Talbot Charter



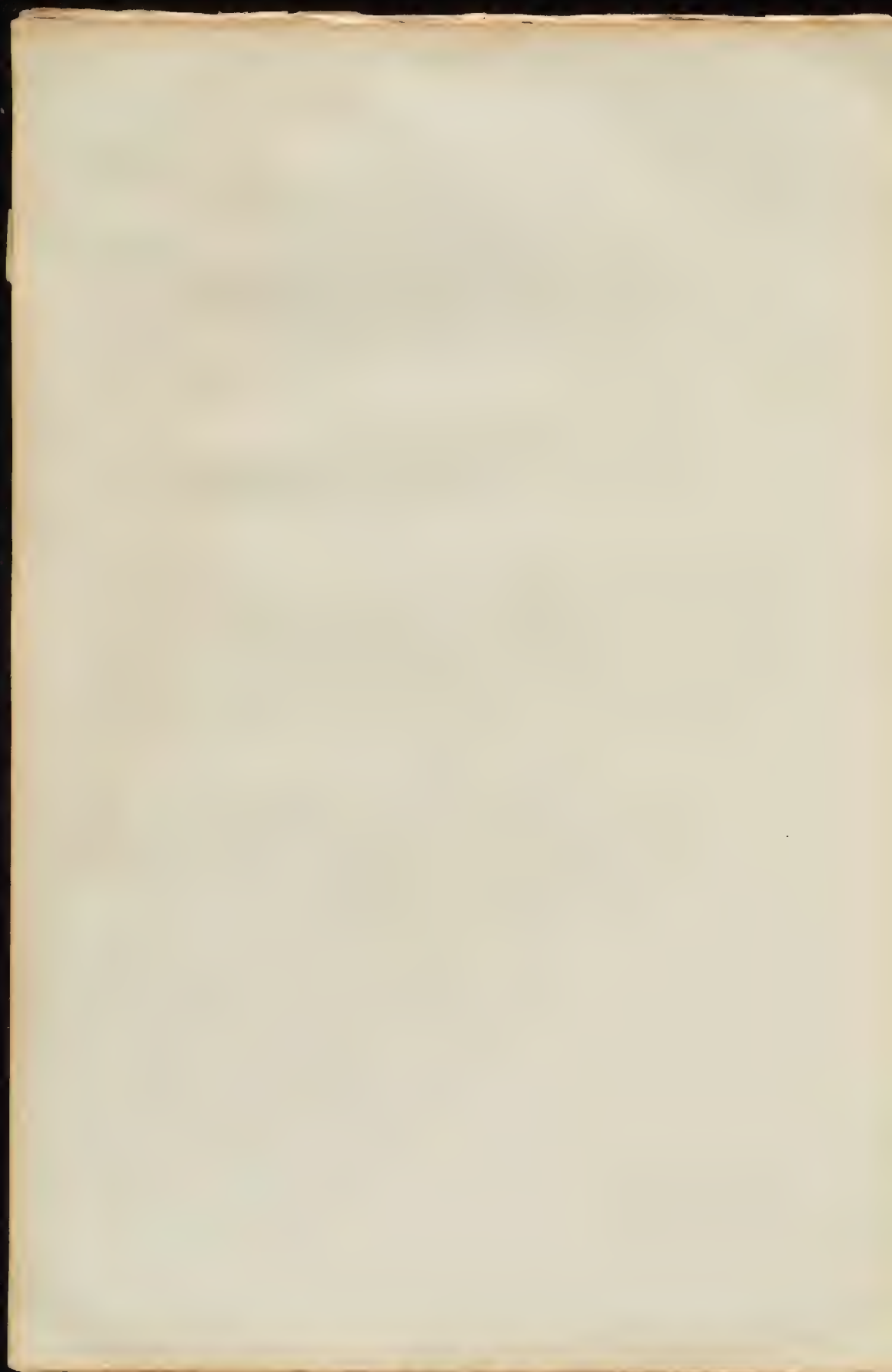
GRANT in frank-almoign, in Latin, from William la Zouche, Lord of Glamorgan and Morgan, and Alianora, his wife, to Morgan Abbey, of certain lands in the hill-country, with all the lands of Rossoulyn (Capel-Resolfen, co. Glamorgan) lying within specified boundaries, from which the monks had been ousted by Gilbert (de Clare), Earl (of Gloucester), father of the said Alianora; to hold the same in accordance with the Charters of William, Earl of Gloucester, and Morgan Ab Cradoc. Dated at Hanley, 18th of February, in the third year of Edward III. (A.D. 1329). Vellum; measuring 11 by 7¾ inches with seal. (The charter is the property of Miss E. C. Talbot, of Penrice Castle, Swansea, by whose permission it is reproduced.)

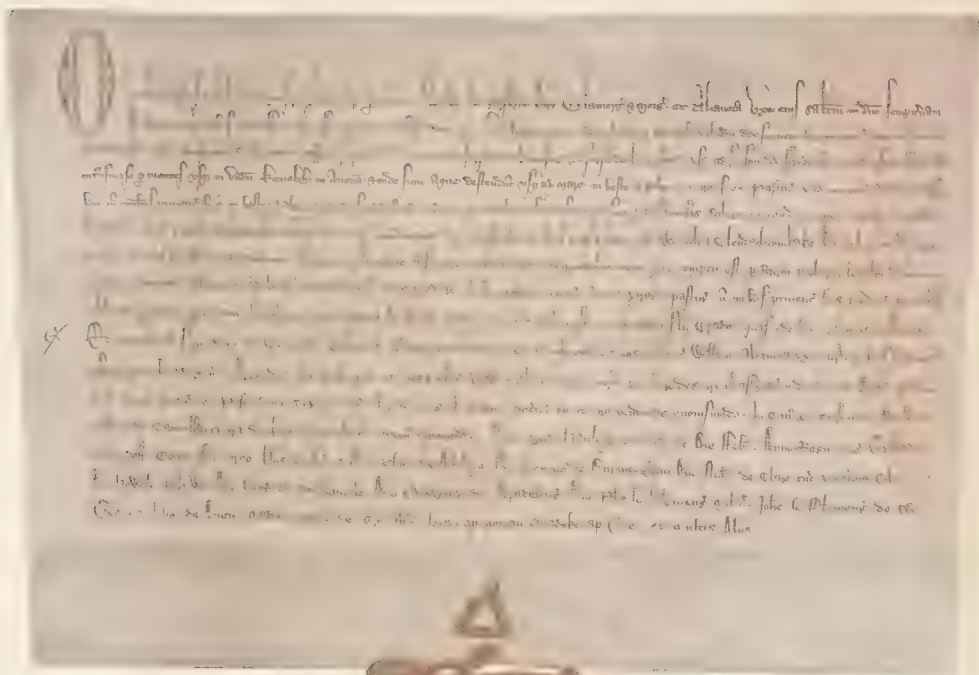
Written in court hand of a transitional character, advancing from the round towards the later angular style; the exaggerated looping and turning over of the strokes above the line is still maintained. The frequent use of the circular *e* may be noticed as a mark of advance.—*Palaeographical Society*.

The Grant begins:

Omnibus Christi fidelibus ad quos presentes littere, pertenerint: Willelmus la Zousche Dominus Glamorgan et Morgan, et Alianora, vxor eius, salutem in domino sempiternam.

Through an error on the plate, Margan stands for Morgan.





GRANT TO MARGAN ABBEY

(A. D. 1399)

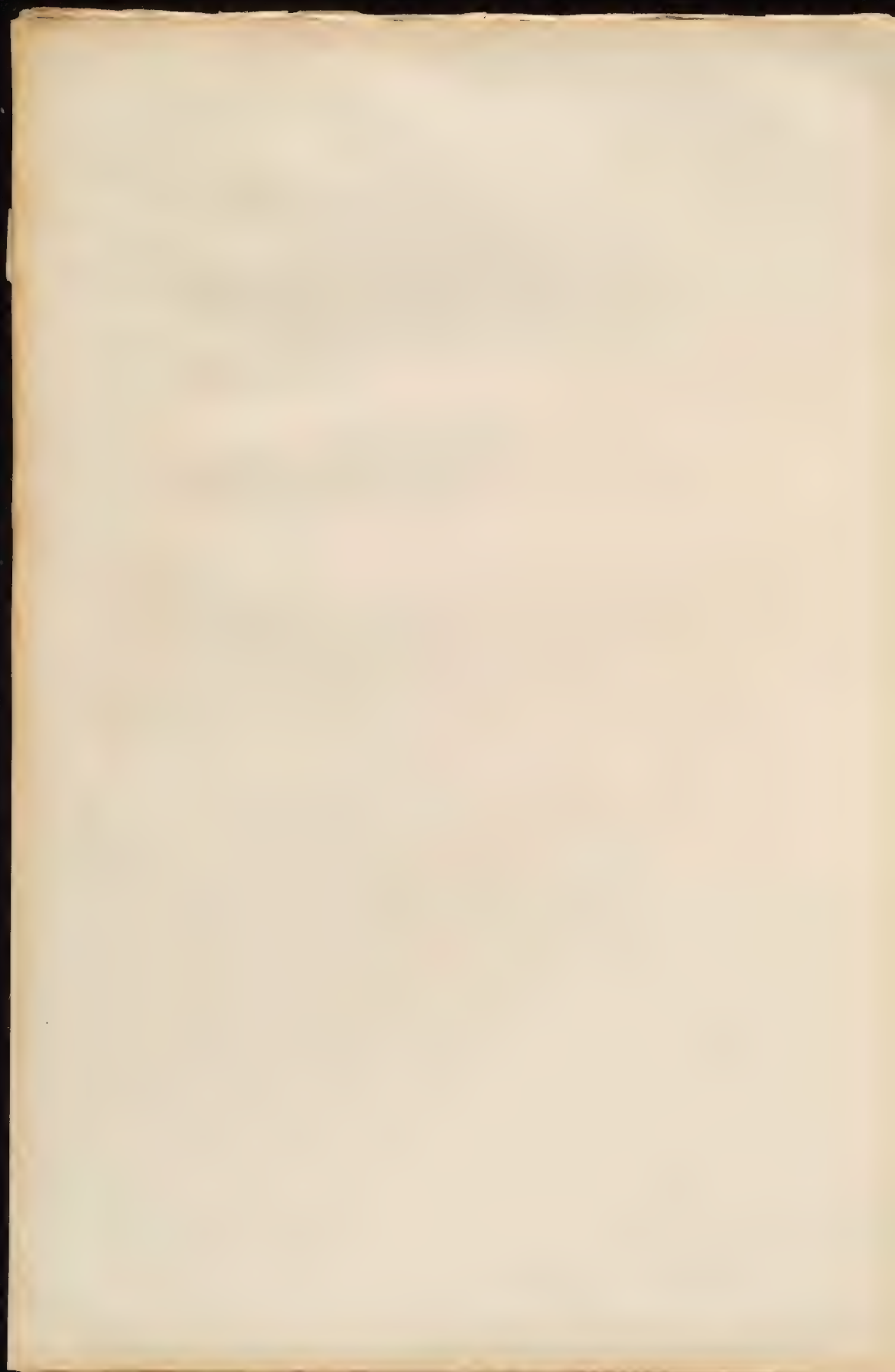


PLATE 136. LETTER OF HENRY IV, A.D. 1400

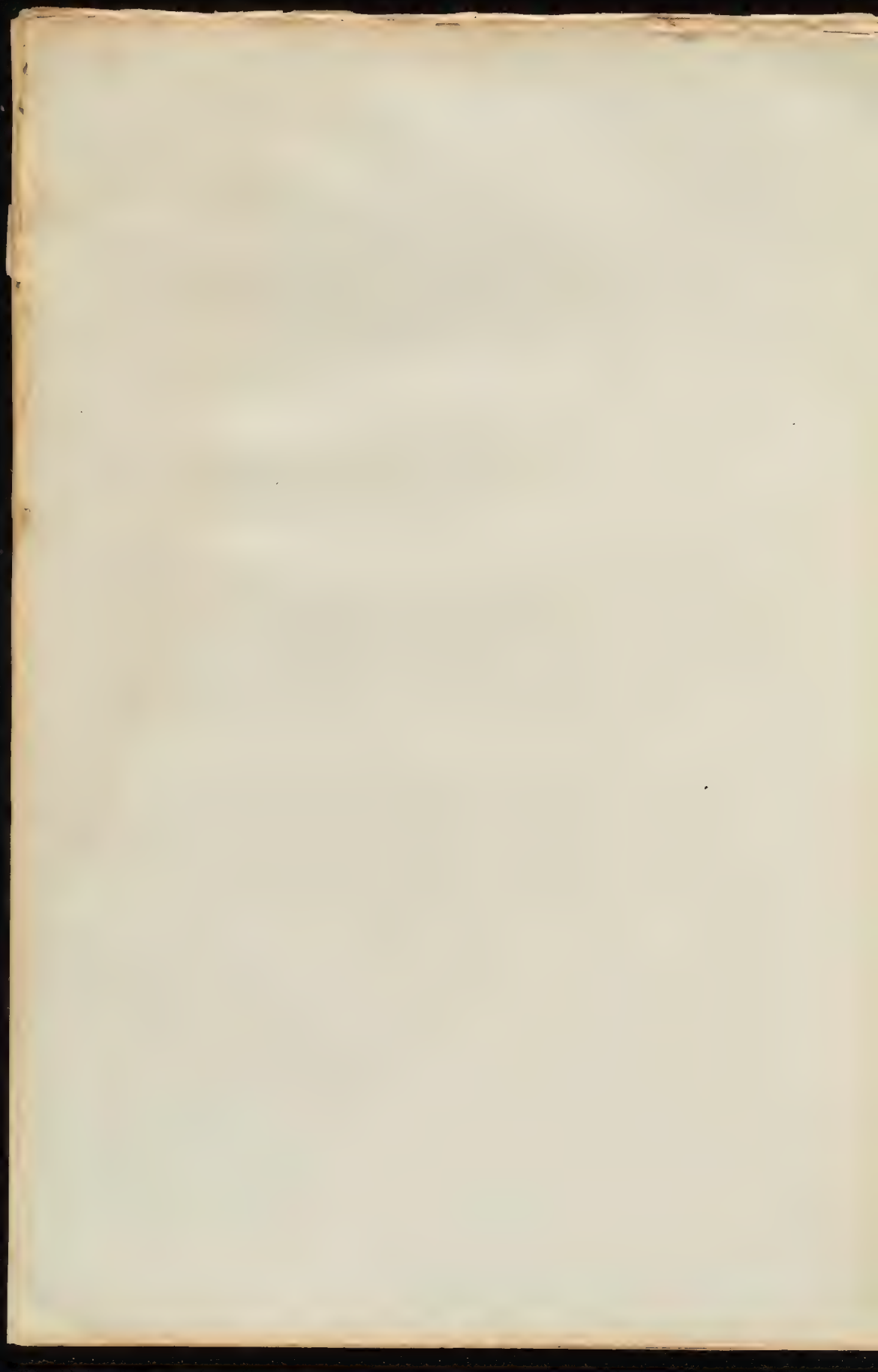
British Museum, Additional Charter 19,853

**L**ETTER in Latin, of Henry IV of England, taking into his protection Sir John Holt and Sir William de Burgh, Knights, who had been banished to Ireland in the eleventh year of Richard II, but had been subsequently recalled in his twentieth year by letters, in French, herein recited. Dated 20th February, 1 Henry IV (A.D. 1400). Vellum; measuring  $13\frac{1}{2}$  by  $4\frac{3}{4}$  inches.—*Palaeographical Society*.

An official court hand is used; the letters angular, but compact and upright. The plate shown begins in Latin:

Henricus dei gracia Rex Anglie et Francie et Dominus Hibernie Dilectis et fidelibus suis Johanni Holt et Wilhelmo de Burgh, Militibus; et,

Then follow in Norman French the letters recalling the banished knights, after which the Latin is again employed.

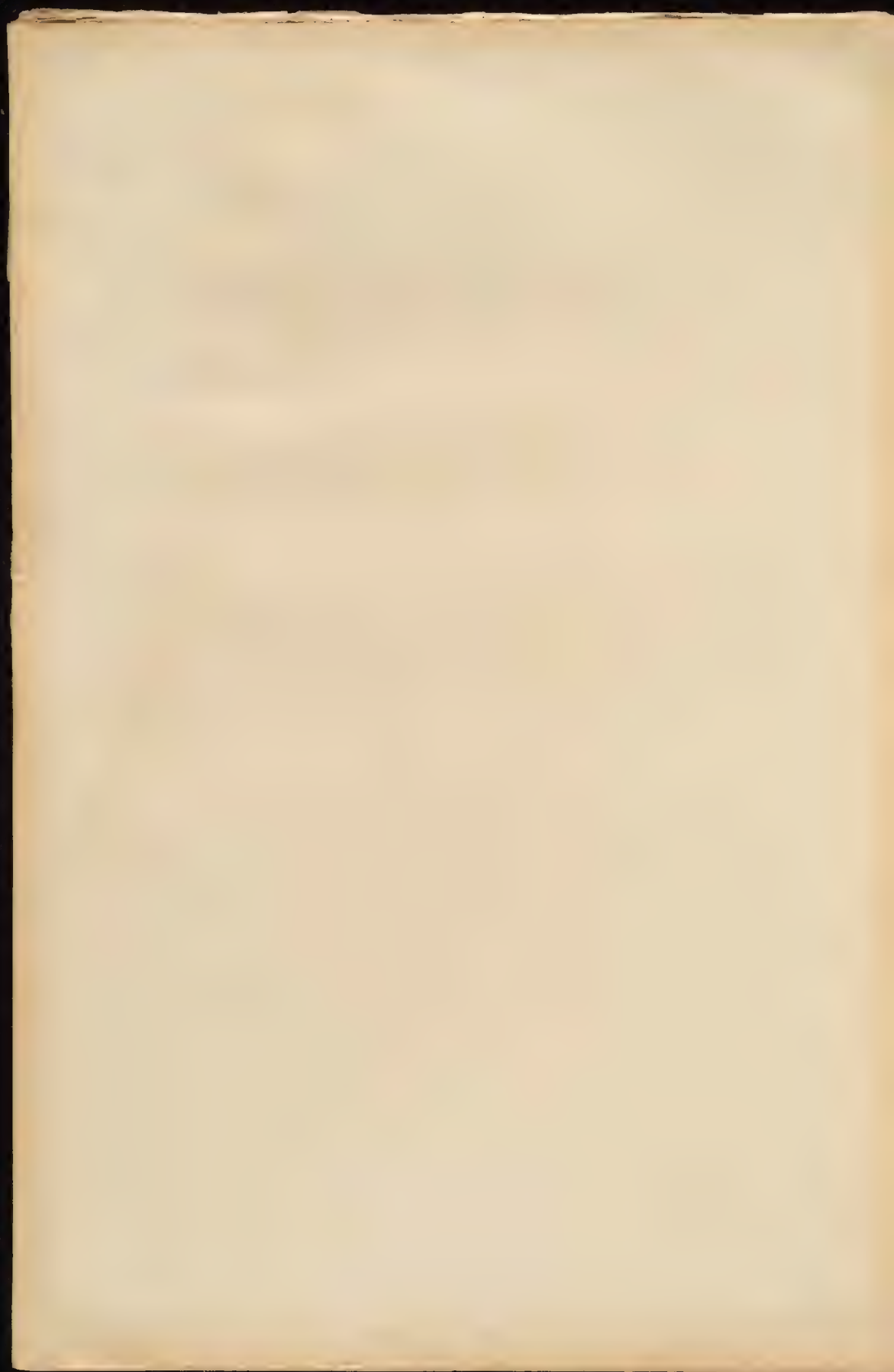






LETTER OF HENRY IV

(A. D. 1400)







CHAPTER XXIII

- Plate 137. Genesis (Sixth Century).
- Plate 138. Dioscorides, A Treatise on Plants (Seventh Century).
- Plate 139. Pentateuch (Seventh Century).
- Plate 140. Lex Salica, A.D. 794.
- Plate 141. Cicero's Aratea, Ninth or Tenth Century.
- Plate 142. The Anglo-Saxon Poem of Cædmon, Eleventh Century.
- Plate 142a. Cædmon, Eleventh Century.
- Plate 143. Aur. Prudentius, Eleventh Century.
- Plate 144. Bede, A.D. 1166.
- Plate 145. Dante's Divina Commedia, Fourteenth Century.
- Plate 146. Duke of Bedford's Horæ, A.D. 1423 1430.
- Plate 146a. Duke of Bedford's Horæ, A.D. 1423 1430.
- Plate 147. Occleve, with Portrait of Chaucer, Fifteenth Century.
- Plate 148. Psalter, Henry VI, Fifteenth Century.
- Plate 149. Plutarch, about A.D. 1450.
- Plate 149a. Aristotle, A.D. 1458 1461.
- Plate 150. Queen Isabella's Breviary, A.D. 1497.
- Plate 150a. Queen Isabella's Breviary, A.D. 1497.
- Plate 150b. Breviary of S. Croce, 1500.
- Plate 150c. The Prayer Book of Louis XIV, Middle of Seventeenth Century.



## CHAPTER XXIII

### ILLUMINATED MANUSCRIPTS OF THE MIDDLE AGES

**P**ALEOGRAPHERS of the early days sometimes discussed at length the question of the origin of the art of illuminating books. By some it was asserted that this art was first practised among the Greeks. Others contended that it arose among the Romans, and by yet others it was believed that the art was first practised extensively in Byzantium. But a wider study makes it evident that all these conjectures were quite futile. It would be nearer the truth, probably, to say that the art of illuminating books is as old as the art of book-making itself.

We have already seen numerous illustrations of this practice in the earlier chapters of this work. The Egyptian *Book of the Dead* has furnished us with tangible proof that the illustration of books in color was known and practised in Egypt long before Greece and Rome came into existence, and the Mexican manuscripts have proven that so distant and different a race as the Aztecs had developed a system of book illuminating before any white man set foot upon the continent of America. Indeed, inasmuch as the first efforts at writing everywhere are conceded to have been picture writings, and inasmuch as the love of color is known to be characteristic even of the most savage tribes of man, we have every reason to suppose that picture writing in color was practised long before the art of writing had developed to the stage of syllables and alphabets. But the making of colored pictures to illustrate ideas is virtually the essence of one of the most highly developed forms of illumination; that, namely, which led to the making of miniatures. Moreover, a sense of decoration is of course implied in the use of color in these crude earliest pictures, and the most elaborate form of illumination, aside from the use of miniatures, is by the application of the idea of decoration in conformity with the developed artistic sense. To what extent the Mesopotamians may have practised illumination can only be conjectured. Layard found in the ruins of Nineveh traces of color on many of the bas-reliefs that he excavated there. More recent excavations have revealed a Procession street from Babylon to Borsippa; paved with colored mosaics of animals. It is believed that the Assyrians made use of papyrus, or parchment, or some allied substance in book-making, though no specimens of this form of book have been preserved. But we have already seen, as transcribed from the walls of Nineveh, the image of a scribe writing on a roll or sheet of this character.

Considering the decorative sense of the Mesopotamians and their highly developed artistic skill, it would be strange if they did not imitate the Egyptians in decorating the pages of their manuscripts with colors.

Such a suggestion, however, is purely conjectural, and it must be admitted that in the main the terra-cotta books that have come down to us in such profusion from Nineveh are quite without decoration of any sort. They serve the purpose of recording words and nothing more.

There are exceptional tablets, however, that present pictures which include not merely human figures, but decorative designs. It will be recalled that one such was shown in an early plate of the present work. As to the books of Greece and Rome of the classical period, we are left equally in the dark, so far as direct evidence is concerned, since, as we have already seen, no such books have been preserved. There may be a certain significance in the fact that the Egyptian papyri of the Ptolemaic and Roman periods which have given us our oldest examples of Greek book-making are quite without decoration. Still, one must not draw too sweeping inferences from examples that, after all, are so fragmentary, in comparison with the vast stores that have been destroyed.

A single item of positive testimony here, as in many other cases, would outweigh any amount of negative evidence, and the remark of Pliny that books existed in Rome illustrated with portraits of celebrities, furnishes such an item most unequivocally. Nevertheless, it is much to be regretted that no examples of the book illustrations of this early period have been preserved.

The oldest decorative manuscripts, aside from the Egyptian ones, already mentioned, date from about the fourth century A.D. From that time on illuminated books become more and more abundant. The art was practised extensively at Constantinople throughout the period of Byzantine greatness, and long before the Eastern Empire was overthrown, the art of illuminating books had become fashionable in the West, and it so continued until the sixteenth century, being practised extensively for a long time after printing came into vogue.

A glance at our illustrations will give a better idea than any number of descriptions of the varying degrees of skill and the changing tastes with which this art was practised century after century. Attention should be given also, in this connection, to the decorative initials which ornament the text of this portfolio, and which are reproduced from ancient manuscripts.

A complete series of illuminated books supplies the fullest account that has been preserved of the history of art and of costume throughout the Middle Ages. Unfortunately, a great proportion of these illuminated books are copies of the Scriptures and of such allied writings as breviaries, prayer books, and the lives of saints. These give, of course, indefinite scope to the artist in the matter of decoration, but the choice of subject is more restricted, and therefore, the historical value of the manuscripts is smaller than if a more catholic taste had been in vogue. In exceptional cases, indeed, secular subjects were chosen by the artist, as half a dozen of our plates demonstrate. Indeed, the aggregate number of illuminated manuscripts of this type is very large, but one cannot help regretting that so inordinate a share of the artistic talent of the Middle Ages was expended upon so restricted a subject.



PLATE 137. GENESIS (SIXTH CENTURY)

Vienna Hofbibliothek, Cod. Theol. Græc. II



FRAGMENT of the Book of Genesis in Greek. Purple vellum; 24 loose leaves measuring  $12\frac{3}{4}$  by  $10\frac{3}{4}$  inches. Written in silver and illustrated with 48 paintings, one of which occupies the lower portion of each page. Probably of the latter half of the sixth century.

On the margins of some of the leaves is a set-off or impression of writing from strips of vellum used in the binding at a former period, which had been cut from a MS. of Italian origin of the fourteenth century or later.

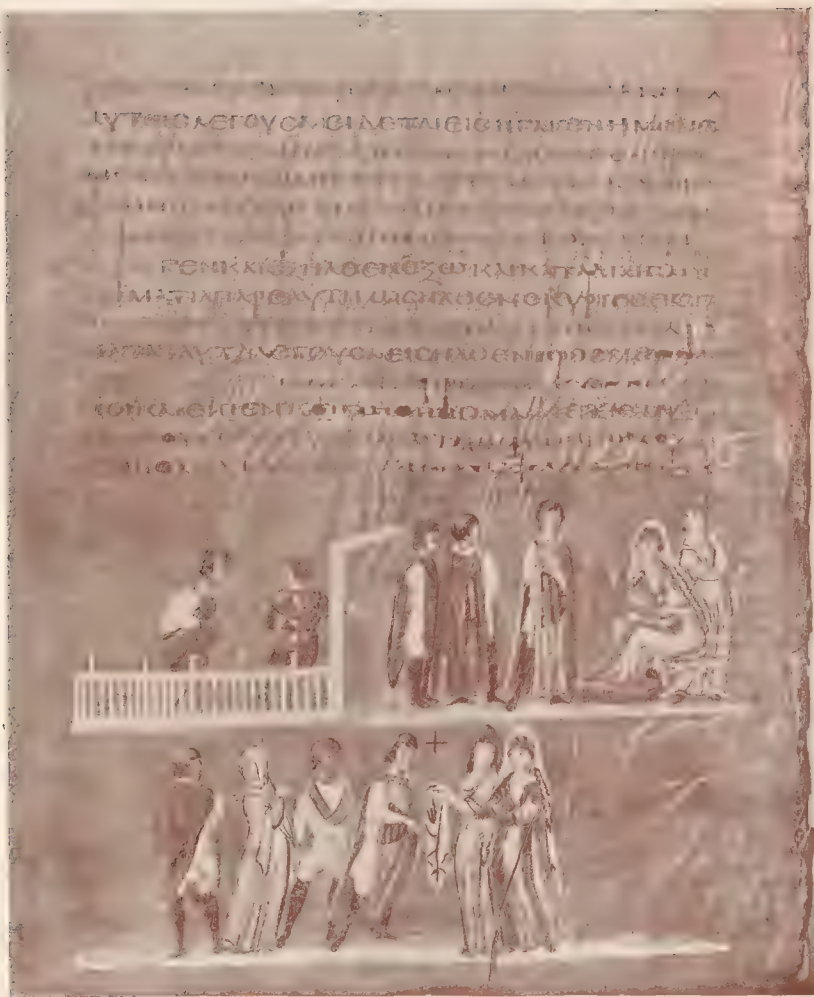
The illustration given in the plate represents in two scenes the wife of Potiphar accusing Joseph before the men of her house. In the upper part of the painting Potiphar's wife and her female attendant are of fair complexion, the former with dark, the latter with light brown hair. The lady wears a white robe, with gilt borders, gilt armlets, a white veil and a gilt crown, a lake-colored mantle falling behind the shoulders, and vermillion shoes. The stool on which she is seated is vermillion, on white legs. Her attendant is robed in blue with vermillion shoes. The men wear white tunics and breeches; yellow-brown long cloaks on which are triangular patches of purple, perhaps intended to represent open sleeves; and black-brown hose or long boots fastened with red garters. The servant or door-keeper has a robe of vermillion shaded brown and carries a wand in his left hand. The balustrade and doorway are painted light gray. Four of the six figures in the lower portion of the miniature are repeated from those above. The other female figure wears a robe of lake, a blue mantle and snood and vermillion shoes. The figure on her right differs from the other men in having a blue scarf hanging over the breast instead of a long cloak.

Written in heavily formed uncials without separation of words, the uncommon combination of  $\Delta\Upsilon\Gamma$  and  $\Delta\Upsilon$  are found. The miniatures show considerable variety, and are not all by the same hand. The drawing is more correct in some, and the coloring varies also.

The upper lines of Greek are easy to make out, and the first two read:

και εκαλεσεν τους ανδρας εν τη οικια επι αυτου  
αυτος λεγοντας ει δεχται καταγγελια υμιν ταυτα





GENESIS  
(6th CENTURY)



PLATE 138. DIOSCORIDES, A TREATISE ON  
PLANTS (SEVENTH CENTURY)

Vienna Hofbibliothek, Suppl. Græc. 4



TREATISE on plants and roots and their medicinal properties, in Greek, by the physician Pedanius Dioscorides, arranged alphabetically, with colored drawings. Thick vellum; 172 leaves, measuring 11¾ by 10 inches. Written probably early in the seventh century.

The MS. formerly belonged to the Augustine Monastery of S. Giovanni di Carbonari at Naples (see Montfaucon, *Palaeographica Græca*, page 212), and was presented, together with other manuscripts to the Emperor Charles VI in 1717.—*Palaeographical Society*.

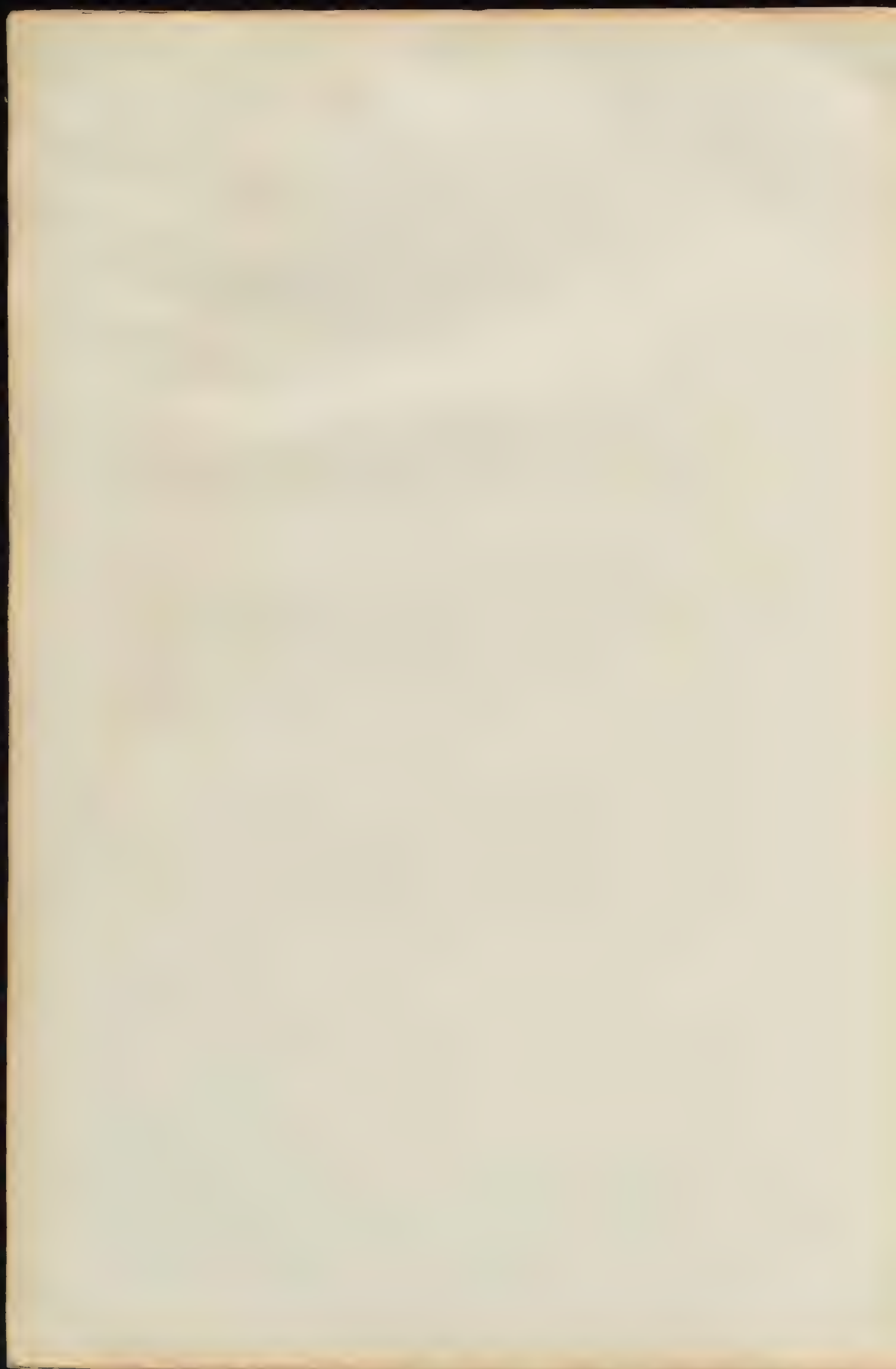
It is written in small uncials, with partial separation of words. The ink is usually pale. At the end of the lines, the letters are smaller, to prevent breaking a word. Titles are in larger uncials, colored red. The ancient custom of beginning a paragraph with a large letter here survives.

The plate represents three plants illustrated ΜΗΛΙΟΝ, ΜΑΡΟΝ, and ΜΕΛΑΝΘΙΟΝ.

The opening lines in Greek under the word ΜΗΛΙΟΝ read as follows:

οι δε ριζαι αι δε τριφυλλοι  
αι δε κλυμαται αι δε σαρμεις  
αι δε τριγωναι αι δε κρυβη

For details of an earlier copy of this work, see Plate 77.








DIOSCORIDES: A TREATISE ON PLANTS

(7th CENTURY)



PLATE 139. PENTATEUCH (SEVENTH CENTURY)

Library of the Earl of Ashburnham, Libri. MS. 13

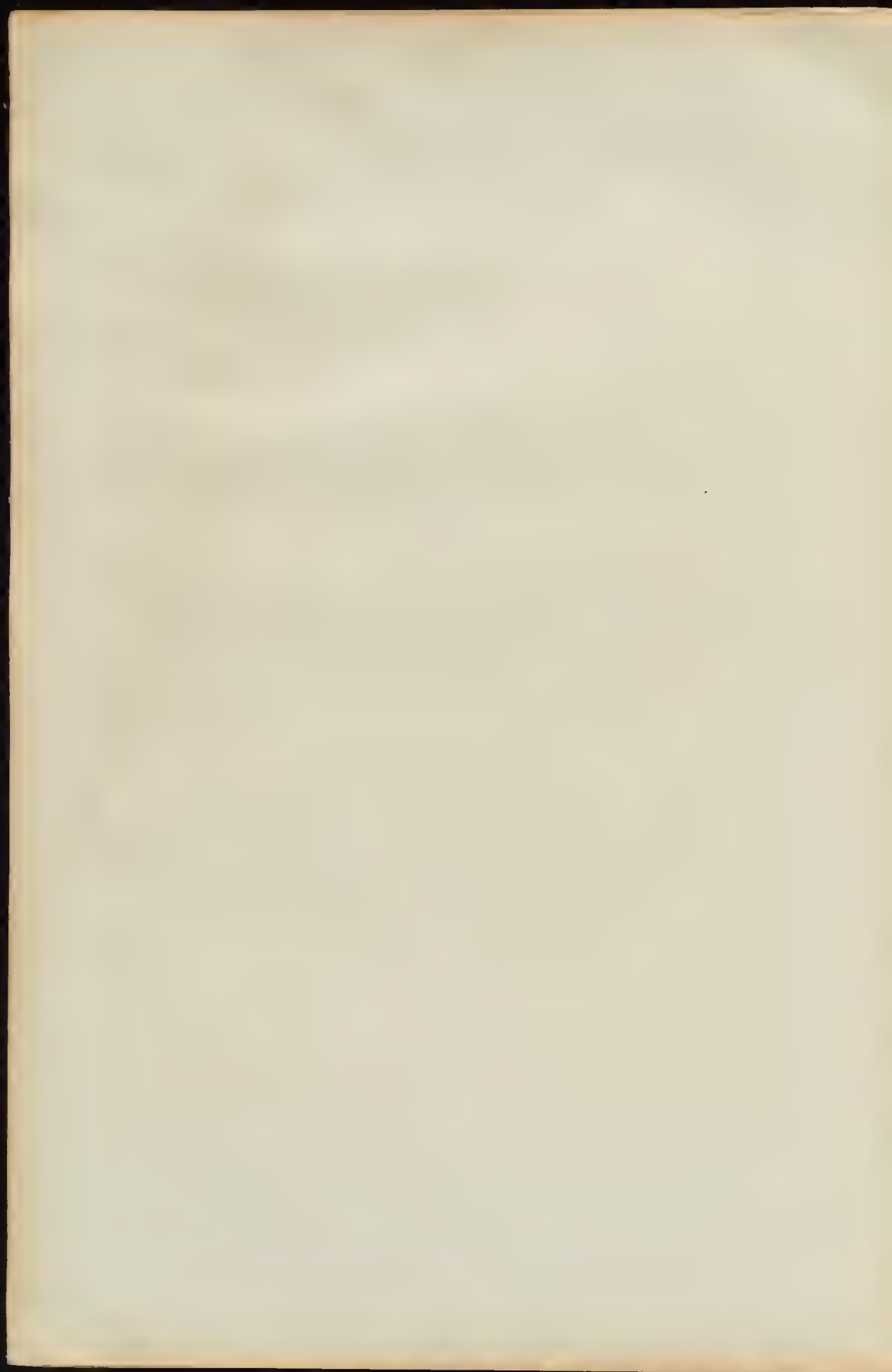
 PORTIONS of the Pentateuch, in Latin, of St. Jerome's version, with eighteen large illustrative paintings and ornamental title-page and tables of chapters. Vellum, 142 leaves, measuring 15 by 13 inches; in double columns of 28 lines, but not always equal width. Written probably in North Italy in the latter part of the seventh century. The writing is in roughly formed uncials.

The plate represents, in the upper portion, Moses receiving from the Almighty, on Mount Sinai, the Tables of the Law, and afterwards presenting them to the Children of Israel; and in the lower half, the Tabernacle. Mount Sinai is a mass of peaks of pale brown or buff tint with pale blue lines, the outlines strongly defined. In the central scene Moses stands behind an altar built of stone, on which are placed red tinted vessels and round white Passover cakes. The Tabernacle consists of a framework of slender pillars of yellow (once gilded) edged with vermillion, which support a roof formed of poles of the same, fitted with rings, through which is suspended the roofing cloth of light violet. Moses, Nadab and Abihu are represented with gray hair.

The explanatory inscriptions are: (1) *Hic Moyses edificabit altare ex lapidebus et legel populo librum federis*; (2) *hic ubi offerunt clocansta*; (3) *hic filii israel dicunt ad moysen omnia que precepit dominus faciemus*.

The men are generally without beards; the women appear to have beaded hair nets, above which is placed the kerchief; they also wear ear-rings and necklaces. Their dress consists of a close fitting gown embroidered down the front, with an open sleeve, displaying the tight sleeve of an under tunic. Over this is a mantle reaching nearly to the ground behind, hanging in a fold over the breast, and gathered on the right shoulder by a brooch. The men's dress consists of breeches, tight at the knee, and a short tunic and mantle, similar to that worn by the women, but shorter and without brooch. All the men are barefoot, but the women wear shoes. Various colors are employed in the dresses: red, lake, pink, violet, yellow, indigo, etc., and white. A thin frame of vermillion is drawn round the picture.

The above description is taken from that of the same book published in the Palæographical Society's *Facsimiles*.





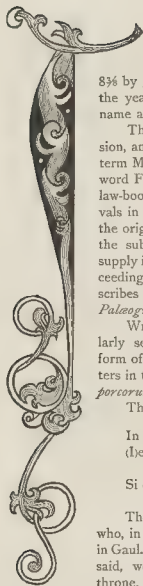
PENTATEUCH  
7th CENTURY





PLATE 140. LEX SALICA, A.D. 794

St. Gall Stiftsbibliothek, Cod. 731



THE *Lex Saliica*, or Laws of the Salian Franks, together with the Laws of the Visigoths and Allamanni. Vellum, 171 leaves, measuring 8¾ by 5¼ inches, with 21 lines in a page. Written in the year 794 by Vandalgarius, who has inscribed his name at the end of the volume.

The text of the *Lex Saliica* is of the early rescension, and contains the so-called Malberg glosses. The term Malberg is believed to be equivalent to the Latin word Forum, and was perhaps applied to the Frankish law-book. The so-called glosses which appear at intervals in the text are, with little doubt, quotations from the original Frankish code, "intended as a guarantee of the substantial correctness of the translation and to supply its formal deficiencies." They have become exceedingly corrupt in the course of transcription by scribes who did not understand their meaning.—*Paleographical Society*.

Written in Lombardic minuscules. Words irregularly separated. Large initials are designed in the form of birds, and colored red and yellow. The chapters in the plate are entitled *De Mannire* and *de furtis porcorum*.

The plate reads :

In nomine Domini nostri  
(I)esu Christi incipiunt titulus legis salice  
I : de Mannire  
Si quis ad mallum legibus dominicis.

The Salic Law originated with the Salian Franks, who, in the fifth century, founded a Frankish kingdom in Gaul. The famous clause by which, it is commonly said, women are precluded from succession to the throne, and which alone has become known in course of time as the Salic Law, is the fifth paragraph of Chapter 59. This law was also adopted in Spain in 1713, but abolished by Ferdinand VII in 1830, in favor of his daughter Isabella.

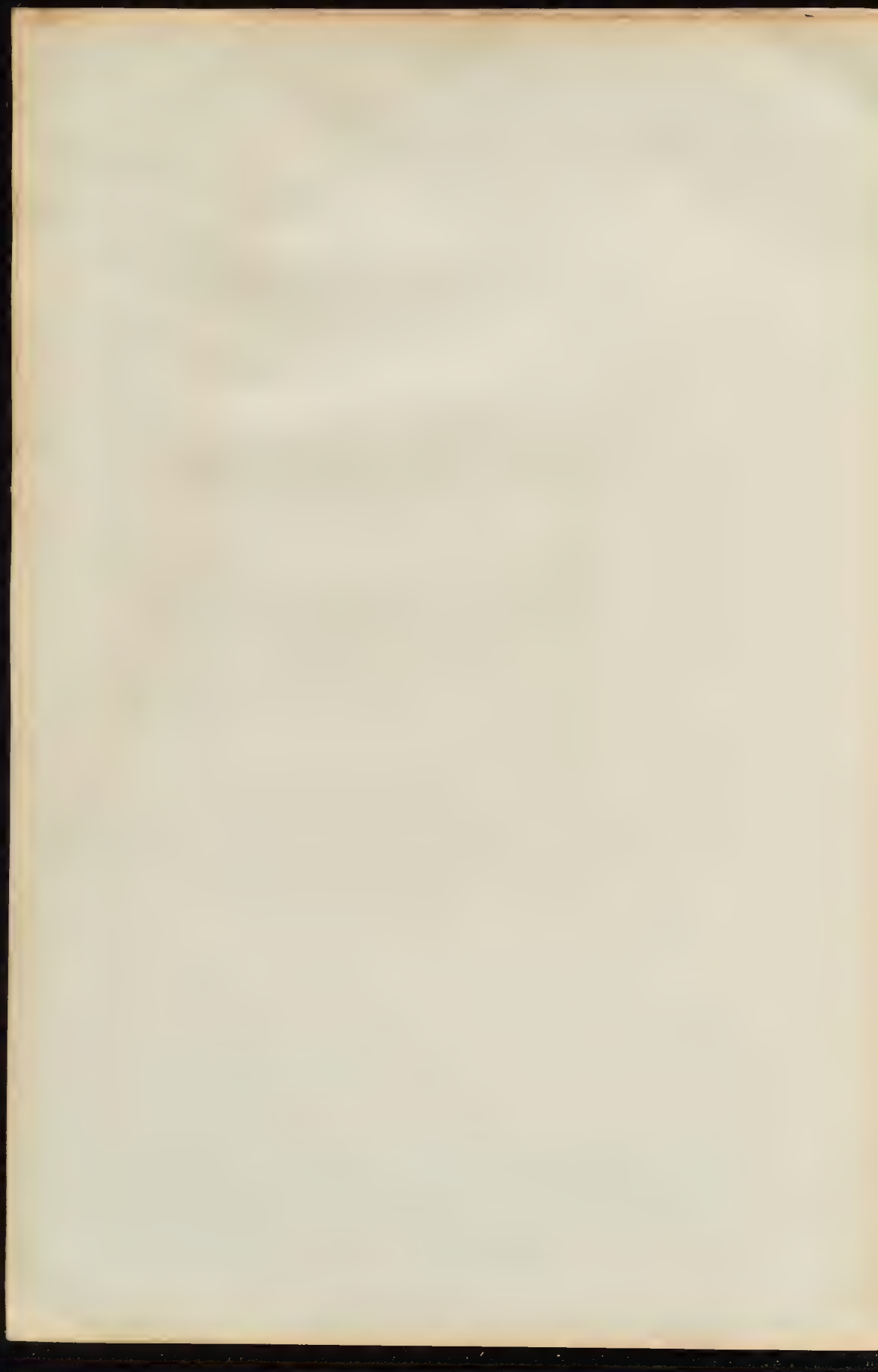






PLATE 141. CICERO'S ARATEA, NINTH OR  
TENTH CENTURY

British Museum, Harley MS. 647

THE *Aratea* of Cicero, a translation into Latin of the *Phænomena* of Aratus, accompanied in part with drawings of the constellations, and the outlines filled in with explanations of the figures taken from Books II and III of the *Poeticon Astronomicum* of Caius Julius Hyginus. Imperfect. Vellum, 21 leaves measuring 12¾ by 11 inches, with 33 lines in a full page. Ninth or tenth century.—*Palaeographical Society*.

The constellation is filled in with the fable connected with it.

The text of the *Aratea* is written in bold Caroline minuscules, the latter part being in a second and smaller hand. The color of the ink is generally brown; in some places dark slate blue. The initials of lines are in uncials or in rustic capitals in red, and in the latter part of the poem, entire lines in red are occasionally introduced to mark divisions in the argument. The extracts from Hyginus are in rustic capitals, colored red, brown, or slate blue. It will be observed in the plate that letters are repeated in order to fill spaces at the end of lines. The letters of the text of the *Aratea* are rather roughly formed, and slightly sloped to the right. The drawings, both in color and design, show a strong classical influence, and were doubtless copied or transmitted from an early MS. For a full description, see *Archeologia*, vol. xxvi, 1836.

The plate begins:

Piscis australis qui et notius habet stellas XV.

Pisces diognetus prythraeus ait quodam tempore uenerem cum cupidine filio in Syriam de flumen euphra.







CICERO'S ARATEA  
(9th or 10th CENTURY)



PLATES 142 AND 142a. THE ANGLO-SAXON POEM OF  
CÆDMON, ELEVENTH CENTURY

Bodleian Library, Junius MS. 11



OUR plate represents a page of the poems in Anglo-Saxon, which since their publication by Junius (Francis Young) in 1655, have borne Cædmon's name, from the fact of the general resemblance of their subject to those of Cædmon as described by Beda. First are related the fall of Satan and his angels, the creation of the world, and the temptation and fall of man, followed by a paraphrase of early Bible history, which passes abruptly from the life of Moses to the first five chapters of Daniel. To this work is appended a distinct poem on the apocryphal legend of the *Harrowing of Hell*, or Christ's descent into the lower world to redeem His people. The first part of the volume is illustrated with a series of drawings for the most part in outline. Vellum; 116 leaves, measuring 12¾ by 7¾ inches, with 26 lines in a page. Early eleventh century.

The occurrence at the foot of one of the pages of a small portrait bearing the name of Ælfwine, has led to the suggestion that the MS. was possibly executed for Ælfwine, abbot of New-Minster, or Hyde Abbey, at Winchester, A.D. 1035. It was given to Junius by Archbishop Usher.—*Palaeographical Society*.

The Saxon minuscules are rather square; the hand changes towards the end, and is inferior to that in the plates. The illustrations are by more than one hand. Initials are formed of dragons and monsters with foliated scrolls.

Plate 142a represents Noah's Ark completed and inhabited. The Almighty stands at the door ready to close it, waiting only for one of Noah's sons, and his wife to enter.

H. Ellis, in *Archæologia*, Vol. xxiv, 1832, p. 331, in presenting facsimiles and description observes that in the end of the book, blank spaces are left for illustrations.

The opening lines on the plate read :

Hæfde se éalwalda engul cynna purn hand mægen. halig drihten.  
tene getrymede pæm.

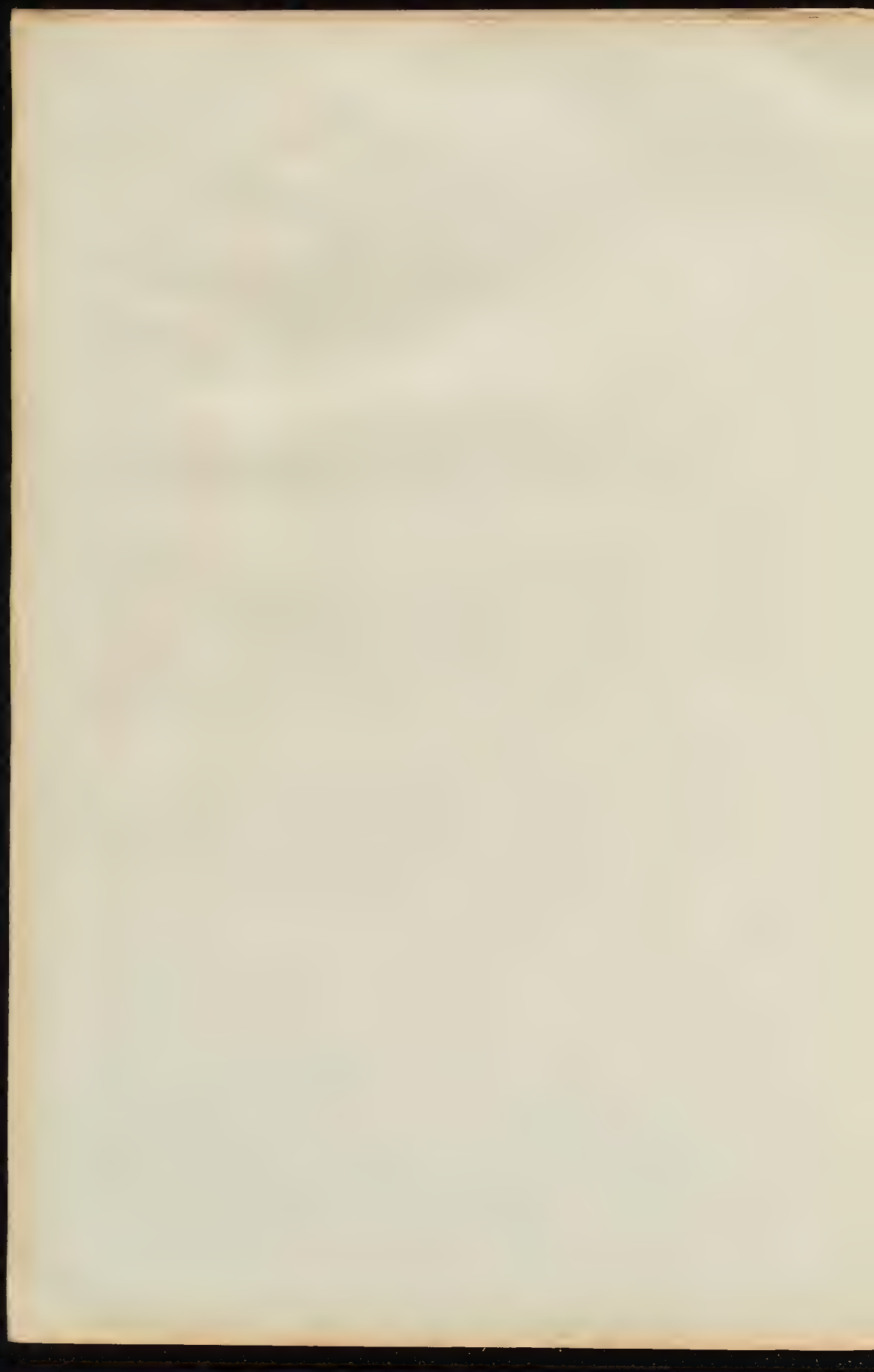
These words are the commencement of Chap. iv (or 14 by another system of notation). The phrase may be translated : "The All-powerful had angel tribes through might of hand. The Holy Lord ten (i.e. tribes) established."

Francis Palgrave, *Archæologia*, Vol. xxiv, p. 341, discussing the poem, says that the history of Cædmon has an exact parallel. Ludovicus Pius, wishing to furnish his subjects with a version of the Scriptures, applied to a Saxon bard of talent and fame, who, although he had been entirely ignorant of his art, was instructed in a dream to make a metrical sacred history. The version, however, has been lost (See *Biblia Patrum*, Paris, 1644, Vol. xiv, p. 609).

Palgrave refers to this in his *History of England*, Vol. i, p. 108 : "The so-called Cædmon will perhaps appear as one of those tales floating in the breath of tradition, and localized from time to time in different countries and different ages."

There are reasons for supposing that Cædmon's real name has not been preserved. Unlike most Saxon names, Cædmon has no definite meaning. But *Cadmon* is the initial word in the Chaldean version of Genesis, and is a translation of the first word in the Hebrew version. These words all mean "From the East," for it was from thence that the beginning of light and day came. Cædmon's episodes of fallen angels are distinctly rabbinical. Palgrave continues : "The obscurity attending the origin of the Cædmon poems will, perhaps, increase the interest excited by them. Whoever may have been their author, their remote antiquity is unquestionable. In poetic imagery and feeling, they excel all the other early remains of the North."

J. O. Westwood, in his *Miniatures and Ornamentation of Anglo-Saxon and Irish MSS.*, says that Milton did not write the opening of *Paradise Lost* until after the publication of Young's version of Cædmon in 1655.



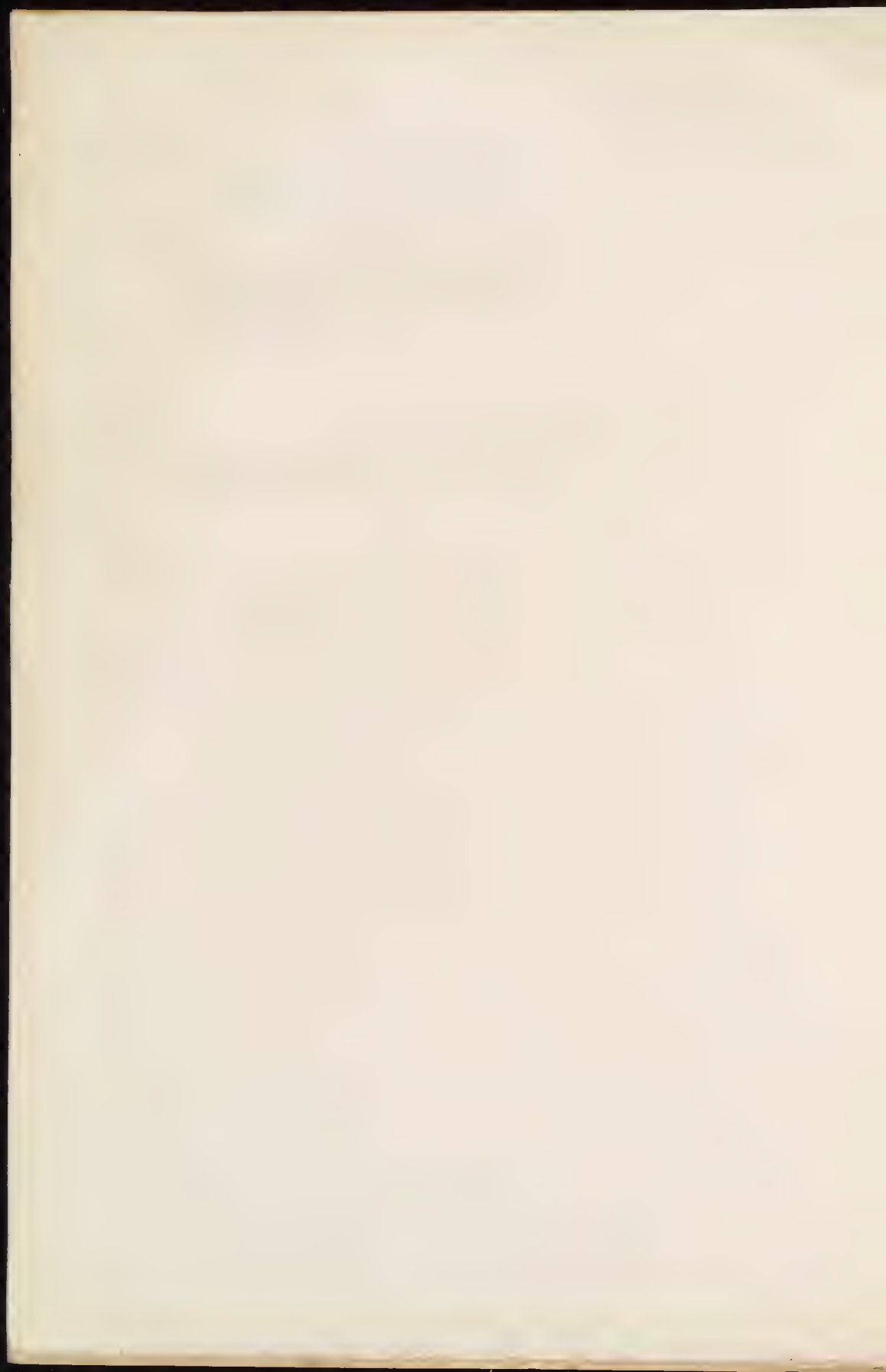
Lætas fæstl. pām onfthum pīde lægan hponne  
 me gemitte man fcylogne. feme fæstl oððe nāh.  
 fæstlde sāmonege. brædon cƿālmæt. ic hƿ blod agfu.  
 drædon onlændan. pƿu to dæge þƿƿum. adlæt me  
 fram dugude. ƿaƿu fæt fnom. ðarðe minum. me  
 to aldon banan. pēndes ƿnaðna fum. ic aƿƿyges  
 fæstl. þlodth of geƿyðe. þinne hƿ ætƿan.



THE ANGLO-SAXON POEM OF CÆDMON.

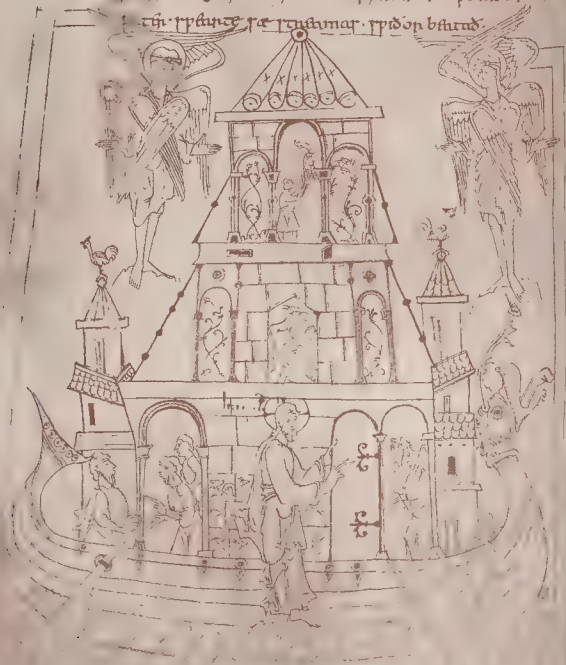
Bodleian Library, Oxford.

11th century.





Noe fūme. ꝥpa hine nengāðo helic. hynde þam hal  
 gan. hāþon cynninge ongan. oꝥoꝥe lice. ꝥi hoꝥ pꝥear.  
 micle mīhe cūꝥte. magum fagde. ꝥi ꝥeꝥ þe hālic þing.  
 þāðum æt þāw. iude ꝥiꝥe. hie ne nohteon þaꝥ. ge  
 ꝥāh! aymb þingra þoꝥu. þaꝥ ꝥaꝥe maðo. giþon  
 hie. mæꝥe. gāno hlepian. innan iutan. ænðan  
 lūme. geꝥeꝥnoð þis fode. þaꝥ noð. þy feliðtan.  
 þu syndus cynn. Symle bið þy hāwra. þe hie hāðo  
 æt. ꝥe hie fæ fæstmar. ꝥiðon bāw.



CÆDMON  
 (11th CENTURY)



PLATE 143. AUR. PRUDENTIUS. ELEVENTH CENTURY

British Museum, Cotton MS. Cleopatra C. VIII

A LATIN poem *de Psychomachia* on the subjection of the vices by the virtues, by Aurelius Prudentius Clemens with inter-linear and marginal glosses. Vellum, 34 leaves measuring  $8\frac{1}{4}$  by  $5\frac{1}{4}$  inches, with 25 lines in a full page. Written in England and illustrated with 83 drawings, having descriptive titles in Latin, with Anglo-Saxon translations in another hand. Of the first half of the eleventh century.—*Palaeographical Society*.

It is bound together with a collection of ecclesiastical canons of the twelfth century. Written in evenly formed minuscules, initials of the verses in red capitals, initials of the two sections in green.

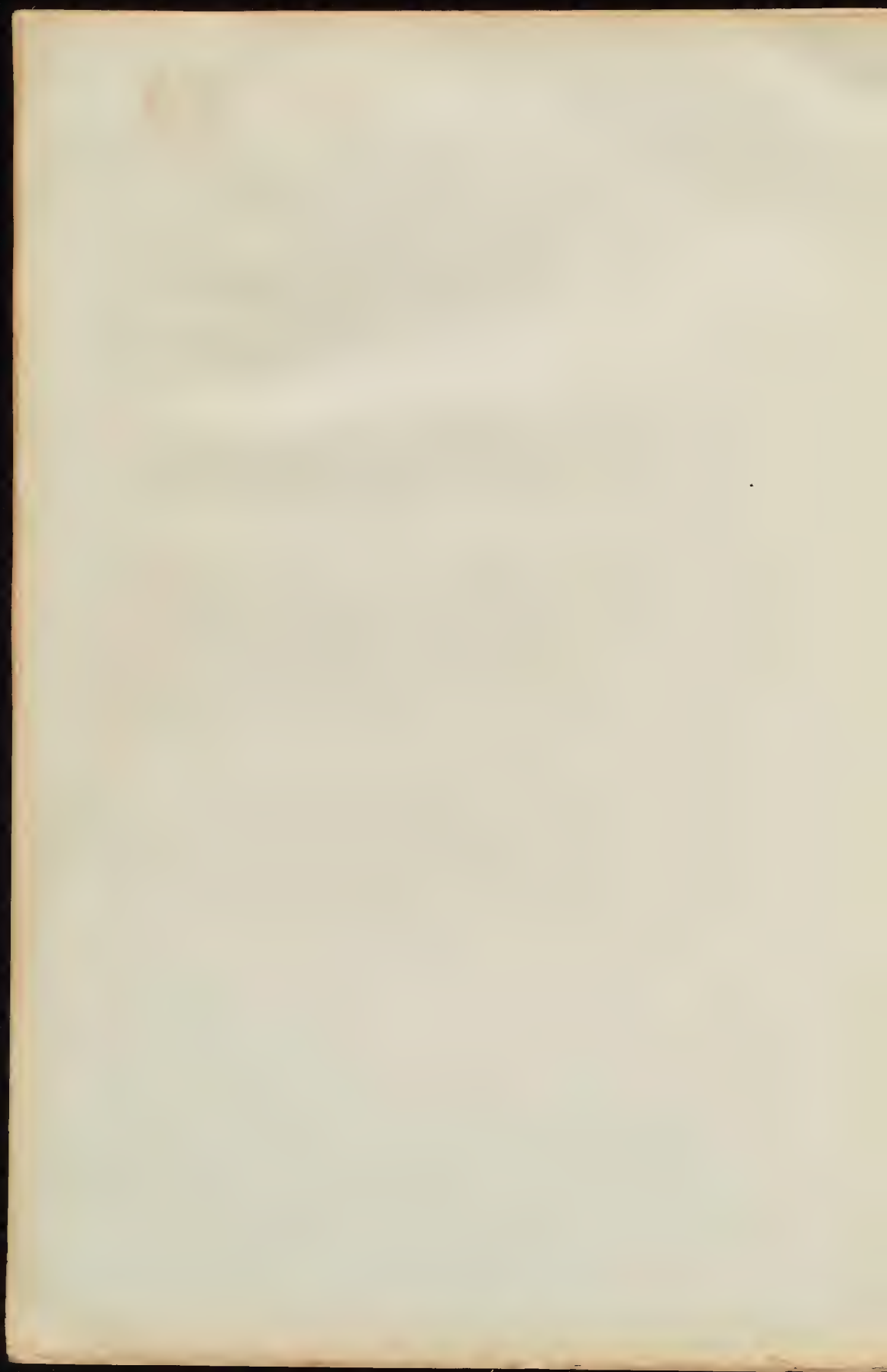
The illustrations are delicately drawn in outline in red and black or in red, black or green enclosed within square frames of red ink.

The plate represents the ranks of the Virtues led to abandon their arms by the allurements of Luxury, the dancing figure in the upper drawing, and afterwards recalled to their duty by Sobriety. The faces are generally in profile or three-quarters.

The verses read:

Deiciunt animos ceu uicti et specula ponunt.  
Turpiter heu dextris languentibus obstupefacti  
Dum currum uaria gemmarum luce micantem.

Marcus Aurelius Clemens Prudentius, born in the north of Spain in 348 A.D., was regarded as the most important of the Roman Christian poets. In the poetical autobiography he prefixed to his works, we learn that Prudentius practised as a pleader, became a civil and criminal judge, and later, held a high office in the imperial court. Turning to religion, he devoted the evening of his life to the composition of religious poems. The date of his death is unknown.





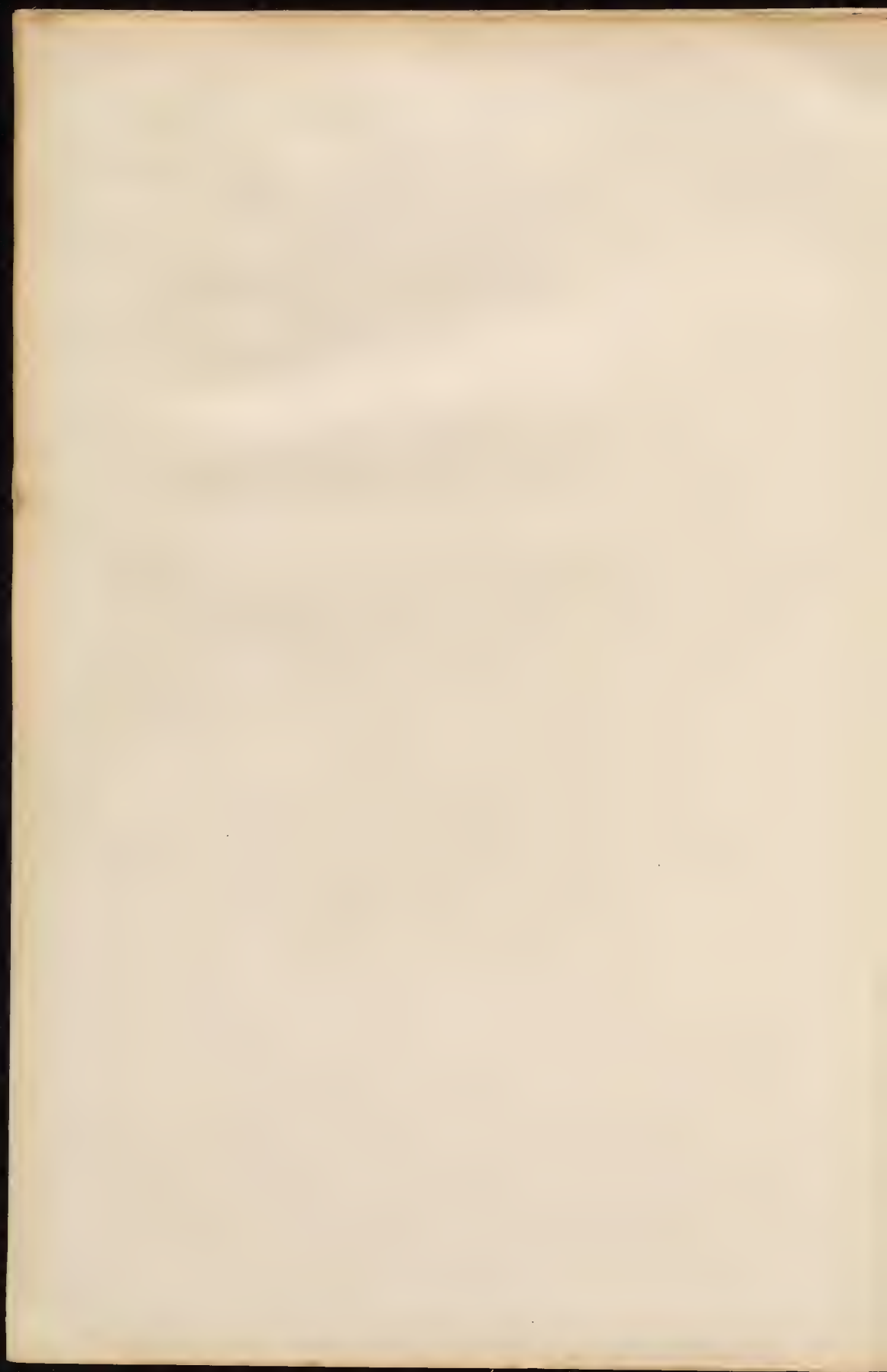




PLATE 144. BEDA, A.D. 1166

Durham Chapter Library, MS. B. II. 35



EDE'S *Historia Ecclesiastica*, with the *Chronicle of Nennius*, etc. Vellum; 106 leaves (paginated from 68 to 279), measuring 14¾ by 10¾ inches; in double columns of 39 lines. The *Nennius* is in a different hand, and has from 40 to 42 lines. Bound up with later MSS. At the end of the *Nennius* is a marginal note of historical events calculated from the year 1166, which is probably the date of the MS.

*Palaeographical Society.*

It is written in minuscules, rather cramped and slanting. Large outline initial letters, the first filled in with red, green, and violet; the one in the plate is lightly colored in the same tints.

The plate begins:

... tionis immune repertum nec multo post successor episcopatus eius de mundo transierit XXX.

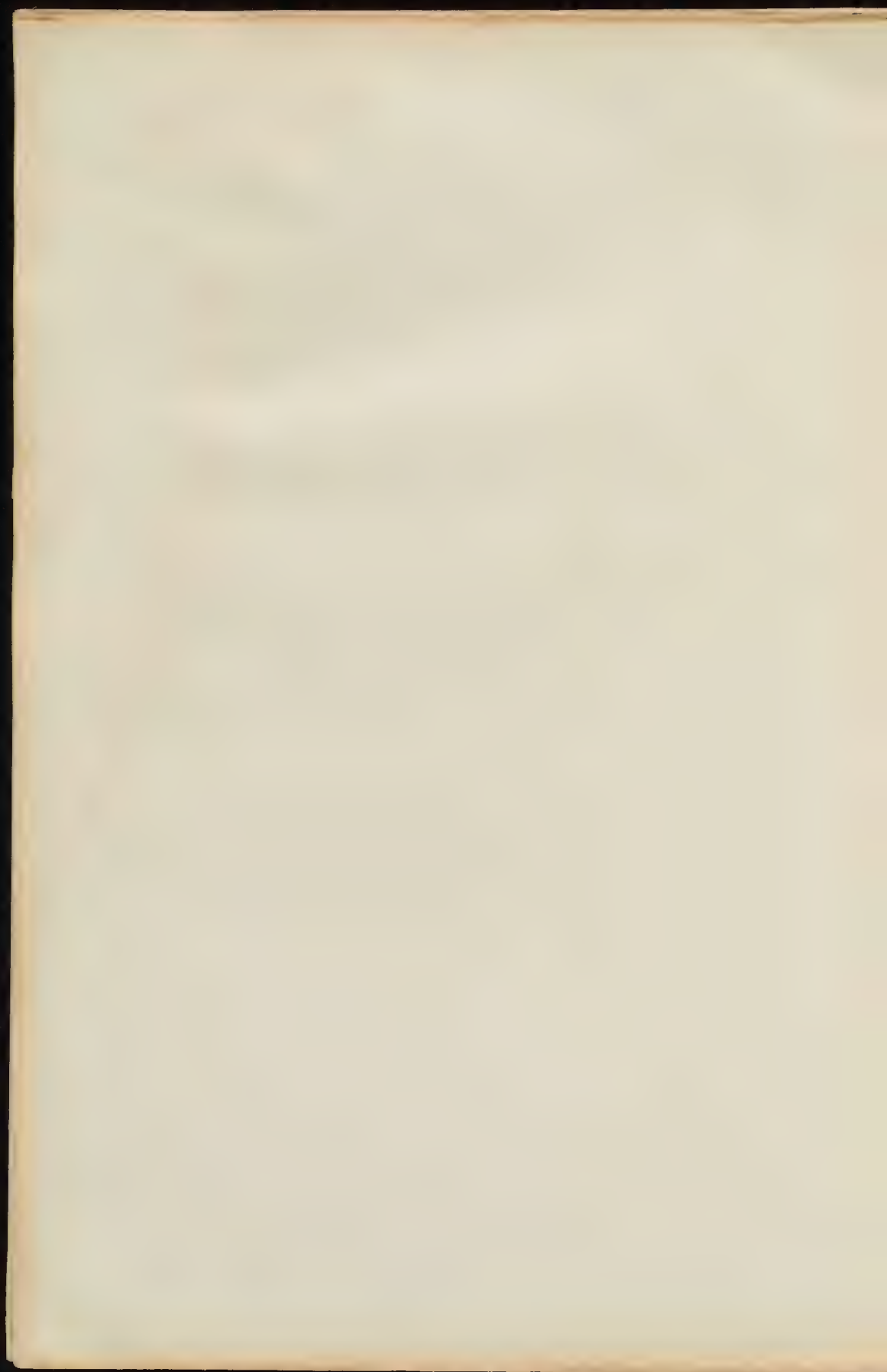
The plate represents a portion of the introduction to Chapter 3, in book IV, telling how S. Cuthbert's body was found altogether uncorrupted after it had been buried eleven years, and how his successor in the bishopric passed away shortly after.

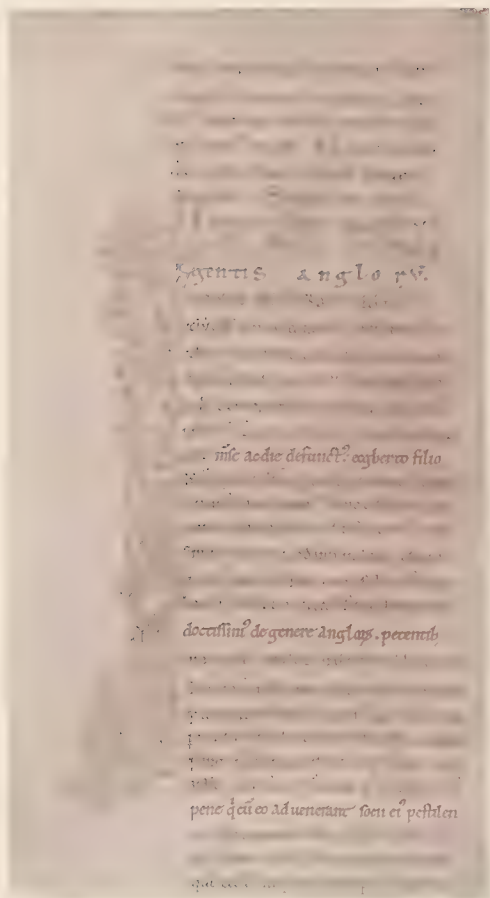
The venerable Bede or Borda first saw the light at, or near, Monkwearmouth, in the county of Durham, about the year 763 A.D. Educated by the Benedictines at Monkwearmouth, he ultimately entered the monastery at Jarrow, a house of the same order. Here he was ordained priest, and spent his days in studying, teaching, and writing homilies, lives of saints, hymns, chronological works, etc.

His most important achievement was the *Historia Ecclesiastica Gentis Anglorum*, which was translated into Anglo-Saxon by King Alfred.

Bede died on May 26, 735, and was buried at Jarrow; in the eleventh century, however, his bones were removed to Durham. "First among English scholars," Green tells us, "first among English theologians, first among English historians, it is in the monk of Jarrow that English literature takes its roots."

Nennius is said to be the author of the *Historia Britonum*, which was written probably in the ninth century.





BEDA

(A. D. 1166 ?)

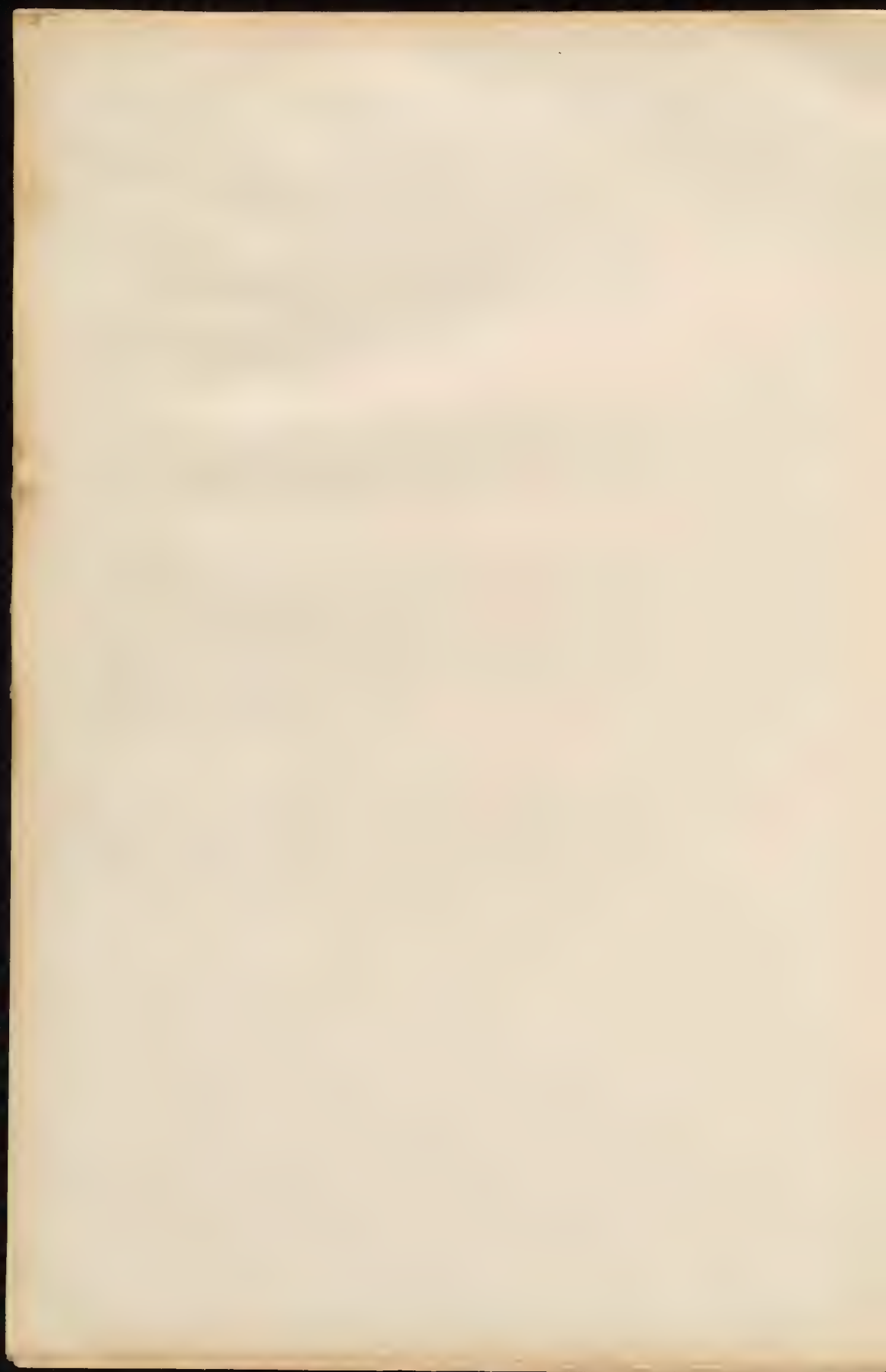


PLATE 145. DANTE'S DIVINA COMMEDIA,  
FOURTEENTH CENTURY

British Museum, Additional Manuscript 19,587



DANTE'S *Divina Commedia*, with illustrative drawings. Vellum, 178 leaves, measuring 14½ inches by 9½ inches, with 42 lines to the page. Written towards the end of the fourteenth century.

Some of the original leaves have been abstracted, and are supplied by a later hand. A shield of arms which was traced in three corners of the ornamental border at the beginning of the *Purgatorio*, but which has been subsequently painted over with other bearings, appears to be that of the family of Rinaldeschi. At the end of the volume are contemporary entries of births and deaths of members of the family of Monforte, Counts of Biseglia in Naples, from 1449 to 1483.—*Palaeographical Society*.

The illustration at the foot of the plate represents Dante, Virgil and the beast, as described in the text.

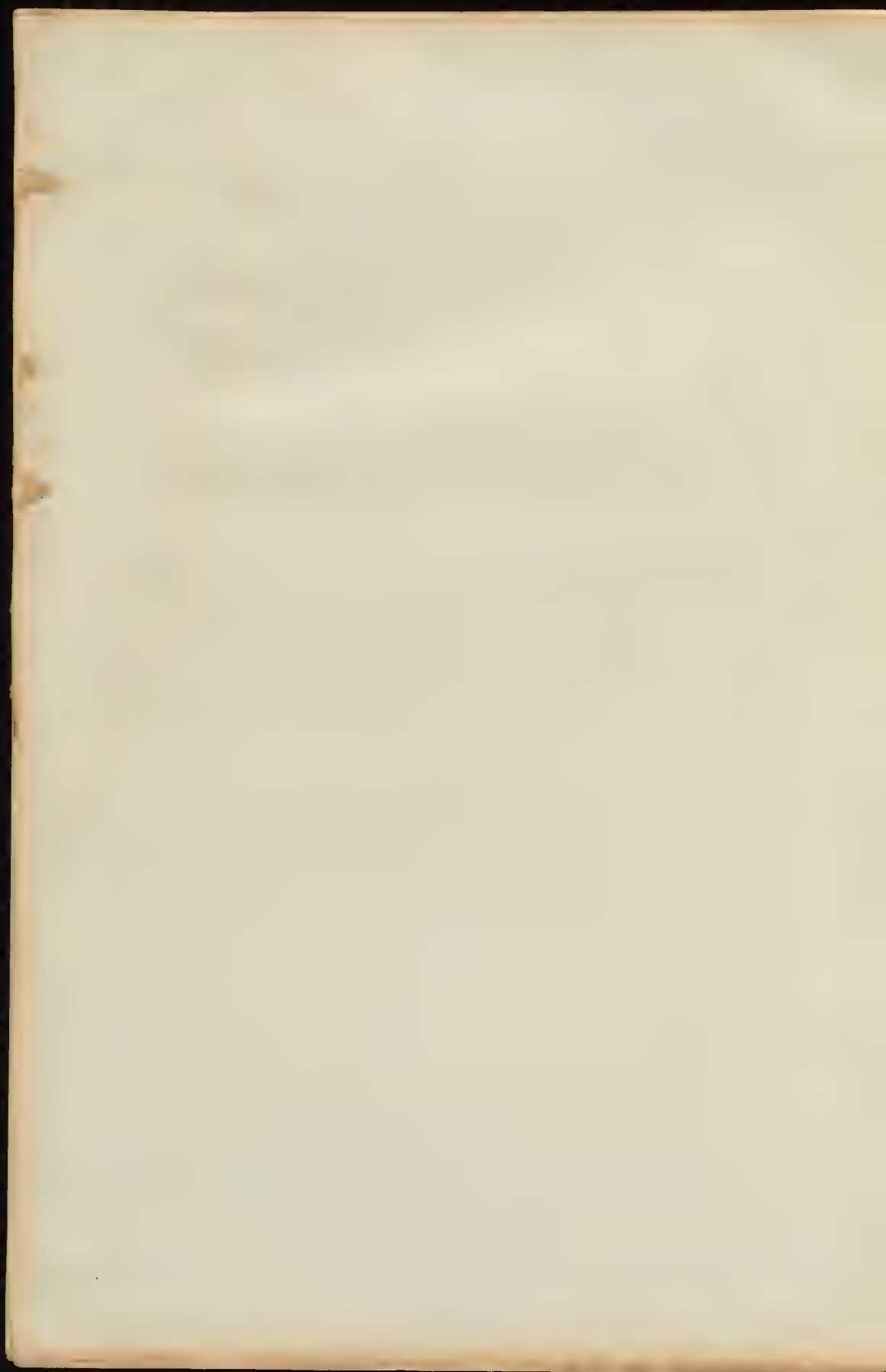
Written in bold Italian minuscules, the arguments of the cantos being in red. Drawings of very good Italian art, illustrating the text of the different cantos, are placed in the lower margin. Up to Canto xxix of the *Purgatorio* they are colored, the rest are in outline. Originally the first page of each book possessed an illuminated border and miniatures, but of these that of the *Purgatorio* alone remains, and this has two highly finished paintings in body colors. The set-off of one of the missing illuminated pages is found on a page at the end of the *Purgatorio*. In the drawing shown in the plate, Dante is garbed in a russet robe, with deep blue cloak and cap; Virgil in a blue robe, with russet cloak and cap, the fur cape and edging of the cape tinted blue. The beast is violet, with a blue line down the front.

The plate represents the end of Canto xvi and the opening lines of Canto xvii (1-33), which begin:

Ecco la fera colla coda agucca.  
Che passa i monti e rompi i muri e'l armi.  
ecco colei che tutto'l mondo appucca.  
Si comincio io mio duca a parlarmi.  
et accennolli che uenisse a proda.  
uicin al fin di passeggiaci marmi.

This canto describes how Dante and Virgil descend to the eighth circle of Hell with the monster Geryon, or Fraud:

LO, the evil monster with the deadly sting  
Who passes mountains, breaks through fenced walls  
And firm embattled spears, and with his filth  
Taints all the world.—CARY'S TRANSLATION.





et adducit similitudinem illius fore. In  
fra uero ponit predictos usurarios sub ti-  
tulo erroris de padua et florentia. Et post  
cyculum super gerionem uirgilio celsitate

**C**ho' la fra colla circa aguea.

**E**cce lo cola che tutt'ol m'òo apuea.  
**S**i comincio lo mio uoca a parlami.

**I**uan al fin'oi passagiu marini.

man su la riva non trasse la cota.

erom serpente tutto l'altro fusto.

lo tozzo el peto et ambedue le costte.

**C**on pin color sommelli elopea poste.

e ch'ome la tra li ralechi lurebi.

ch'osi la fiera pessima si stana.

**D**el uano tutta sua cora guzaua.

che g'era la prima la prima.

letha malu'agia che colla si cocha.

**P**ero scendemmo a la celtra mamella.

per ben tellar la rana e la fiamella.



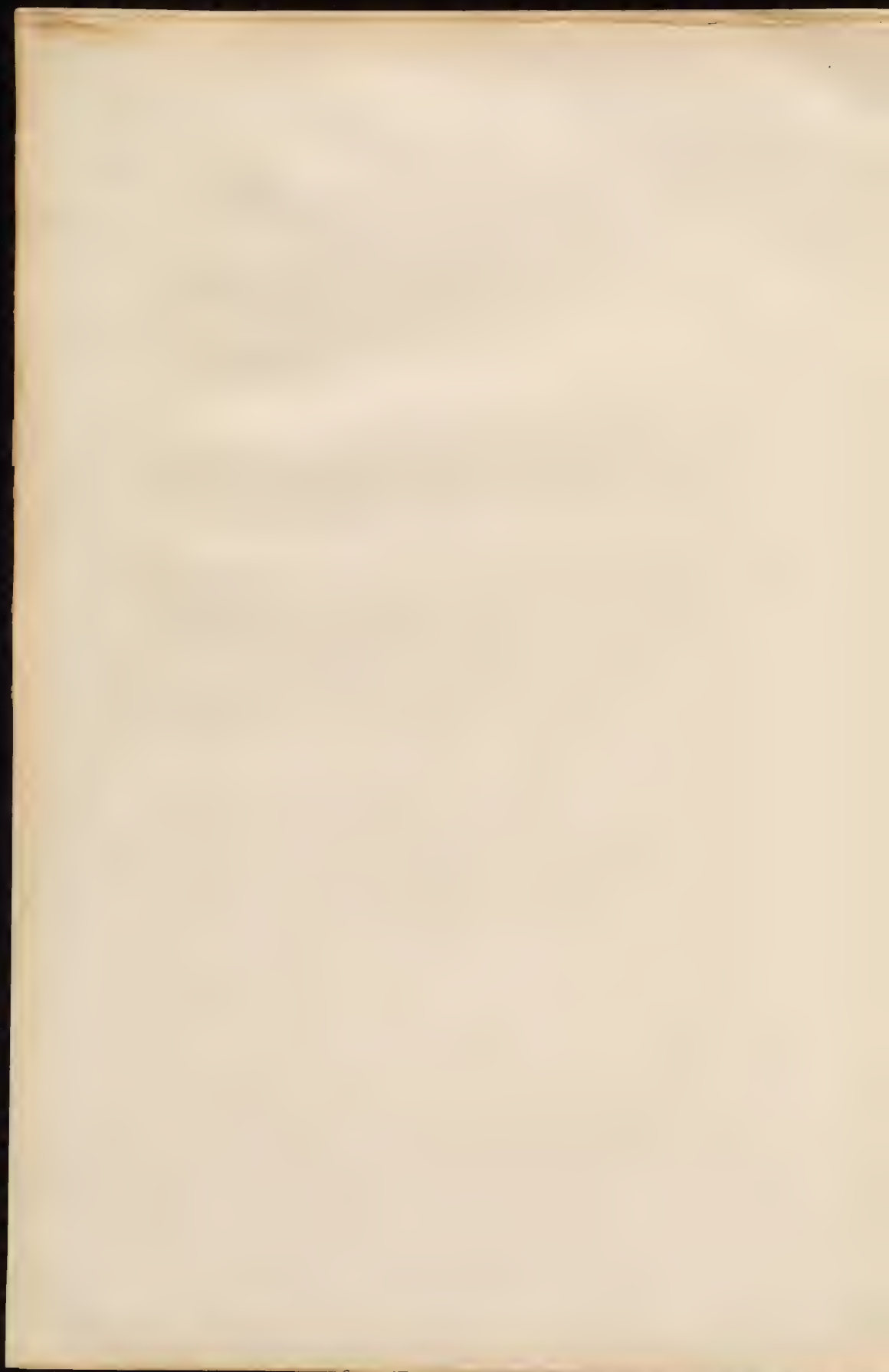


PLATE 146 and 146a. DUKE OF BEDFORD'S *HORÆ*.

A.D. 1423-1430

British Museum, Additional Manuscript 18,850

THE following description of the *Horæ* and the plates here reproduced is taken from that of the *Palaeographical Society*. The book consists of the *Hours of the Virgin Mary*, with other offices, in Latin. Vellum, 289 leaves, measuring 10¼ by 7 inches. It is a volume of rare beauty, richly illuminated and illustrated with numerous miniatures in which are repeatedly introduced the arms of John, Duke of Bedford, brother of King Henry V, and his wife, Anne, daughter of John, Duke of Burgundy. Their marriage took place in the year 1423, and as appears from a Latin memorandum by John Somerset, the royal physician, the MS. was presented by the Duchess with her husband's consent to Henry VI on Christmas Eve, 1430. The date of the completion of the book lies therefore between those years, and the probability is that it was a gift from the Duke to his Duchess on the occasion of their marriage.

The volume subsequently came into the possession of Henry II of France. At the beginning of the eighteenth century it was purchased by the Earl of Oxford from the widow of Sir Robert Worsley, Bart., but was retained by his daughter, the Duchess of Portland, when the Harleian Library was purchased for the nation. It was in the collection of Sir John Tobyn of Liverpool prior to its purchase by the British Museum in 1852.

The document throughout is enclosed in a deep border of arabesque work with vignettes, explanations in French, of the paintings, being inscribed in the lower margins. More than one hand is traced in the miniatures, which are by French artists.

The miniature in the first plate is prefixed to the seven penitential Psalms (folio 96), and represents the story of King David and Uriah the Hittite. In the centre of the picture three scenes are exhibited simultaneously. The King, harp in hand, is seated in his palace and gazes upon Bathsheba. She is addressed by his messenger and the King delivers his treacherous letter to Uriah (II Sam. 2). David's repentance is expressed by his attitude of prayer to the Almighty, in the left hand of the upper corner of the miniature.

The vignettes of the border have for the subject the seven Virtues and their seven opposite Vices, that of penitence being treated separately in an additional painting of St. Paul struck with blindness. The titles of the figures in the vignettes are written in labels over them in the following order.

<i>humilitie</i>	<i>patience</i>	<i>yro</i>
	<i>charitie</i>	<i>envie</i>
	<i>chastete</i>	<i>luxure</i>
	<i>sobrete</i>	<i>gloutonie</i>
<i>Saint Paul</i>	<i>souffiance</i>	<i>avarice</i>
	<i>diligence</i>	<i>peresche</i>

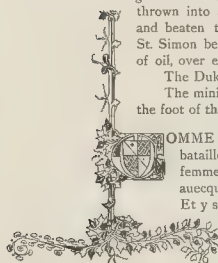
The subject of worldly-mindedness as a merchant or usurer, with both hands buried in his money bags, is treated separately in the lower margin.

Two emblematic half figures, one holding a falcon, the other a burning brand, support the vignettes in the side margin.

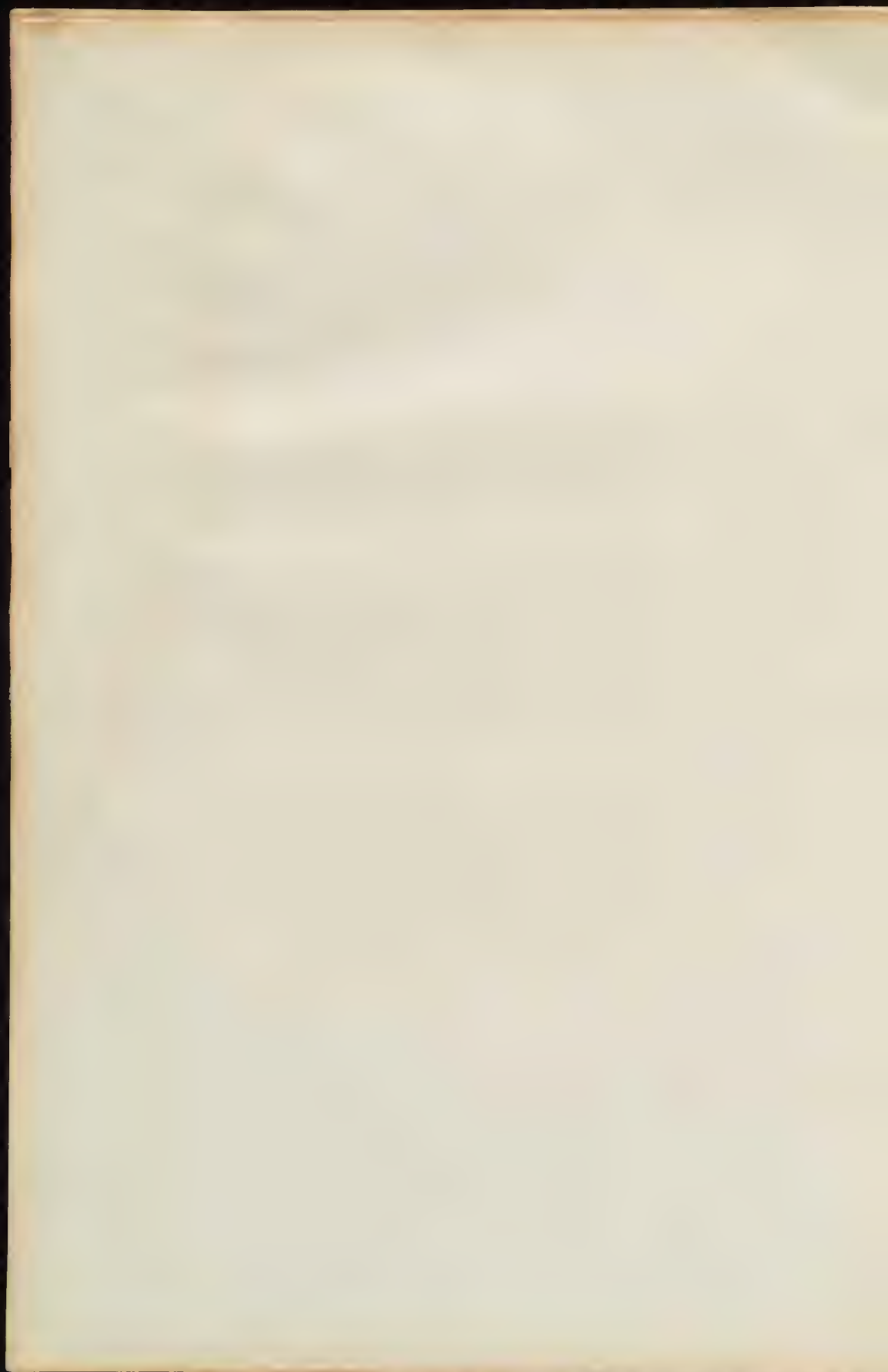
The miniature copied on the second plate occurs at folio 256b and represents the Duke of Bedford in his oratory, kneeling in prayer to St. George, patron of the Order of the Garter, the mantle of which with badge on the left shoulder, the Saint wears over his armor. The Duke is clothed in a richly brocaded robe of cloth of gold. His motto, *A vous entier*, with his emblem, a golden root, appears on a cloth which is thrown over the desk at which he is kneeling, and on the screen behind him. The surrounding border consists of vignettes of the martyrdom of St. Sigismund, King of Burgundy, thrown into a well; St. Eric, King of Sweden, on horseback and beaten to death by assassins; St. Andrew on the cross; St. Simon being sawn asunder; and St. John in the caldron of oil, over each of which the Duke's motto is repeated.

The Duke's shield appears in the lower margin.

The miniature is described in two lines in red and blue, at the foot of the page:



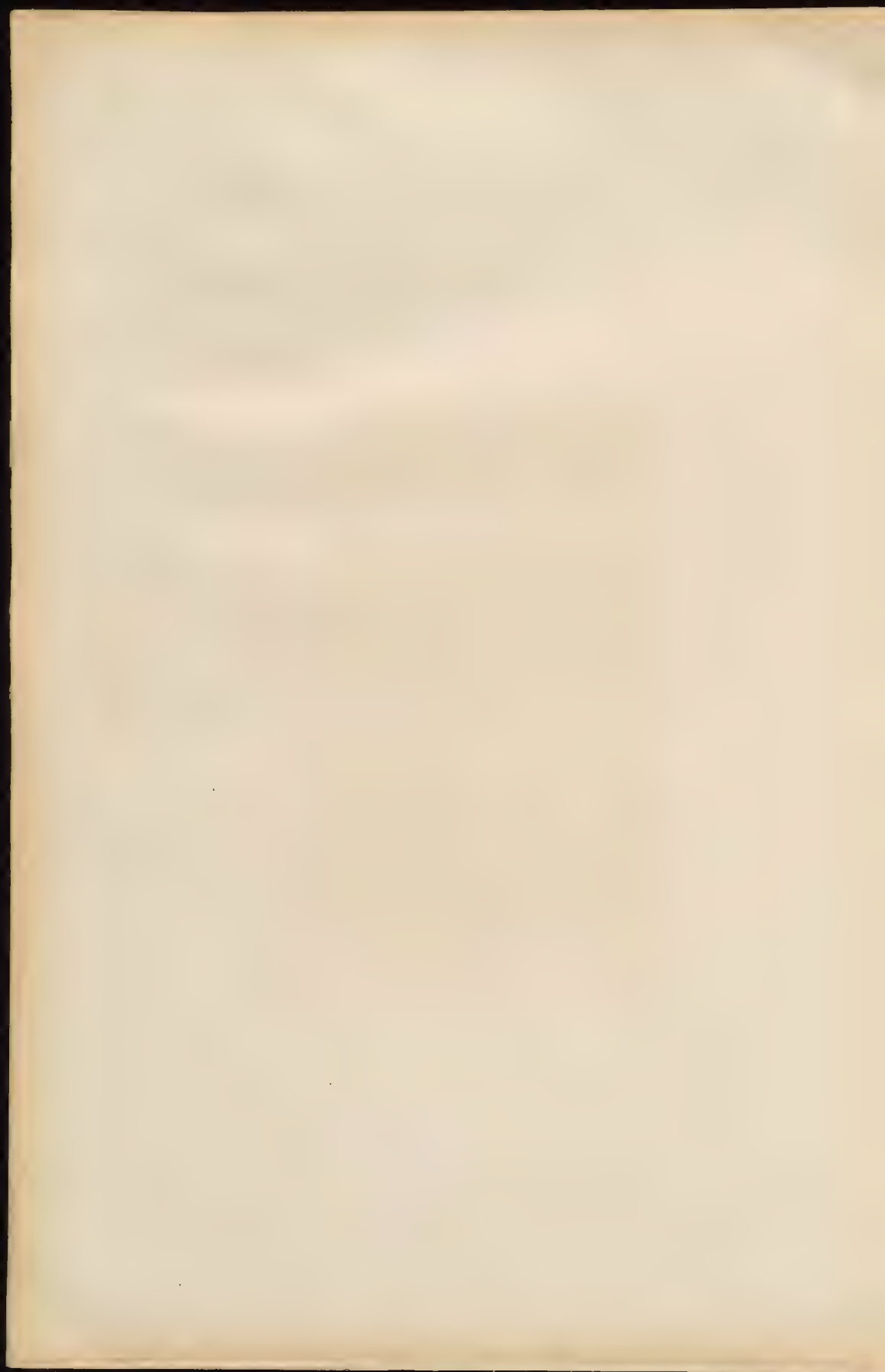
OMME dauid enuoya Hurien ung sien chevalier en la bataille a fin dauoir sa femme le quel prent congie a sa femme et sen va. Et ainsi dauid accomplit le pechie avecque la ditte dame et apres si en fist la penitence. Et y sont lez vii vertus contre lez vii vices.





DUKE OF BEDFORD'S HORÆ

(A. D. 1423-1430)







DUKE OF BEDFORD'S HORÆ

(A. D. 1423 1430)

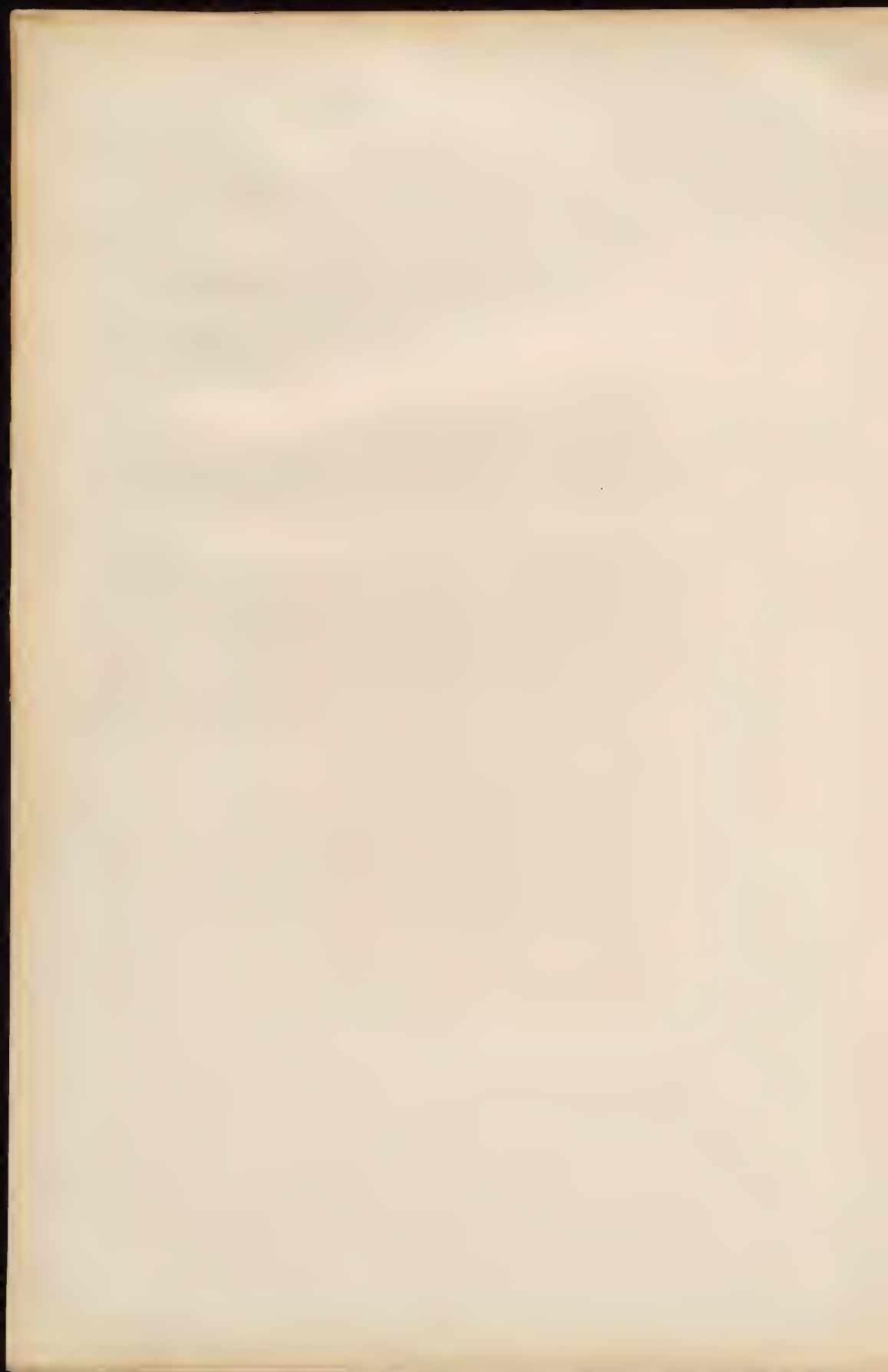


PLATE 147. OCCLEVE WITH PORTRAIT OF CHAUCER.  
FIFTEENTH CENTURY.

British Museum, Harley MS. 4866



OEM *de Regimine Principum*, by Thomas Occleve, dedicated to Henry, Prince of Wales, afterwards Henry V. Vellum, 95 leaves, measuring 10½ by 7¼ inches, with 28 lines in a page. Written within the first quarter of the fifteenth century.

On the page reproduced in the plate, the portrait of Chaucer is introduced representing him in a black robe and coif; in his left hand a rosary of black beads, strung on a scarlet thread; an ink horn hanging on his breast from a scarlet string. The background is of olive green covered with a lozenge pattern in pen and ink. *-Paleographical Society.*

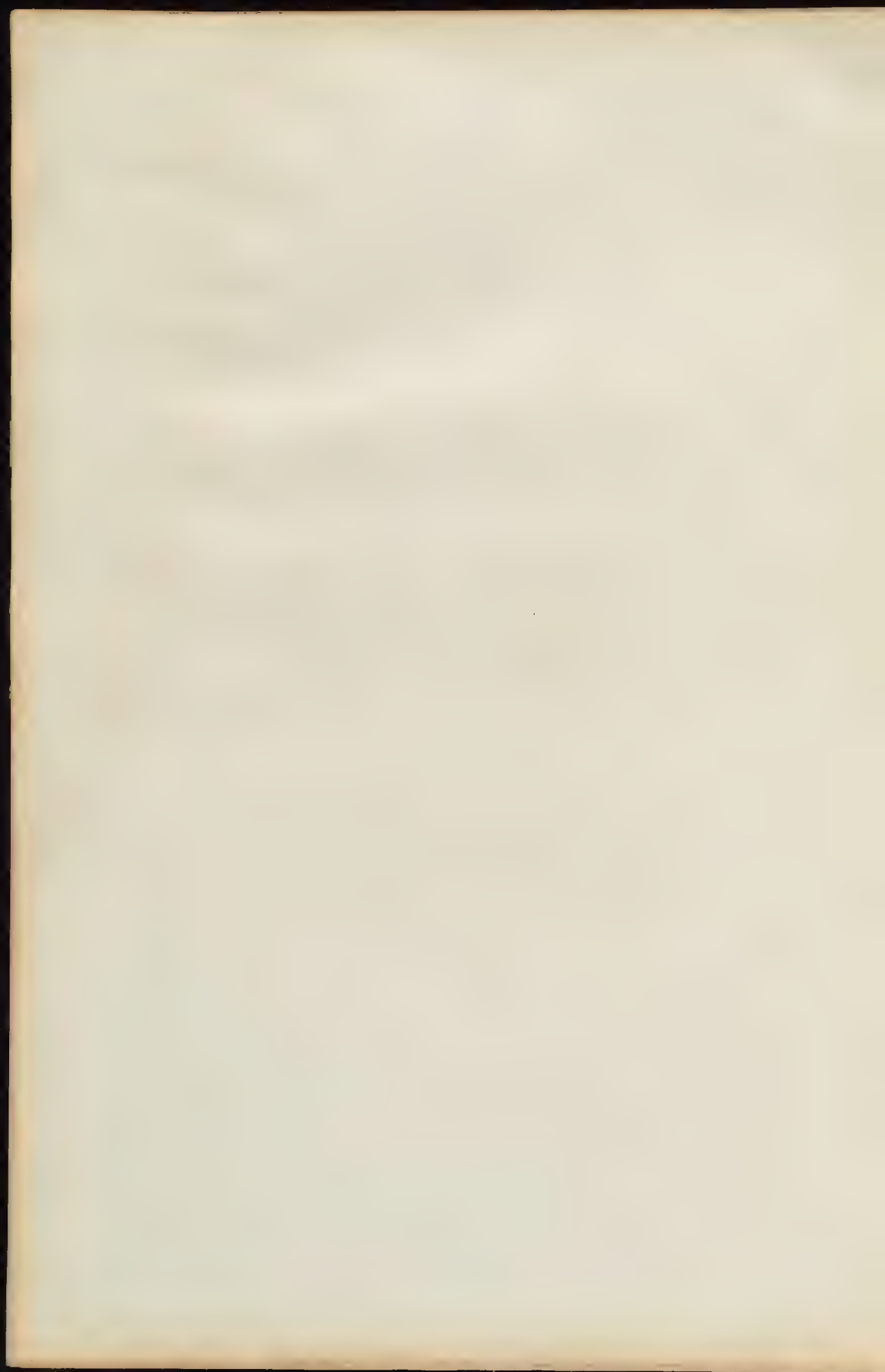
The poem is written in English minuscules of the court hand type, in a set, but angular form. The principal divisions of the work have painted initials and partial borders, in the English style, of feathers, scrolls, and leaves and flowers, generally colored blue and lake, heightened with white.

The page reproduced begins:

How he þi seruauant was a mayden marie  
And lat his loue floure and fructifie.

Thomas Occleve or Hoccleve was an English poet and lawyer who lived between the years 1370-1455, and was acquainted with Chaucer. The poem mentioned here is a new version of *The Governail of Princes*.

The portrait here given is called by Skeat "the famous portrait of Chaucer, which is believed to be the best and probably the only one that can be accepted as authentic."



Hobbe þe swaunt was mayden marie  
 And hit his loue flour and fruitifie

**A**l þowþ his life be queyut þe resemblaunce  
 Of him hit in me so fastly hiffenisse  
 Pat to untre oþur men in remembraunce  
 Of his þrone ȝ haue heere his lykenesse  
 So make to me ende in gothfastnesse  
 Pat þu þe haue of him leste þowhte ȝ mynde  
 By me þe petyte may ageyn him fynde



**T**he ymages þe in þe churche been  
 Waken folk þenke on god : on his seruites  
 Whan þe ymages þe be holden ȝ seen  
 Were oft vnþre of hem causeth reuerentes  
 Of þowhtes gode whan a yng seþeþe is  
 Or eunales if men take of ȝ heere  
 Ȝ hege of þe þeuesse ȝ wil in hym leere

**I**n oþur holden oppryuon and oþer  
 Pat none ymages schuld ȝ make be  
 Þe eren soule ȝ goon out of þe deþer  
 Of trouþ haue þe faine sensibillite  
 Passes oþ þe now blisful reueres  
 To þon my maistres soule ȝ haue  
 For him laste eke ȝ nede ȝ reueres

**I**n oþur oþur yng wolde ȝ fayne speke ȝ touch  
 For in me booke hit schuld be my schilasse  
 For þe al wordes and emper to my þowhte  
 Pat al my list is queyut ȝ heuynesse  
 And heuyn spirit comidunith stillesse

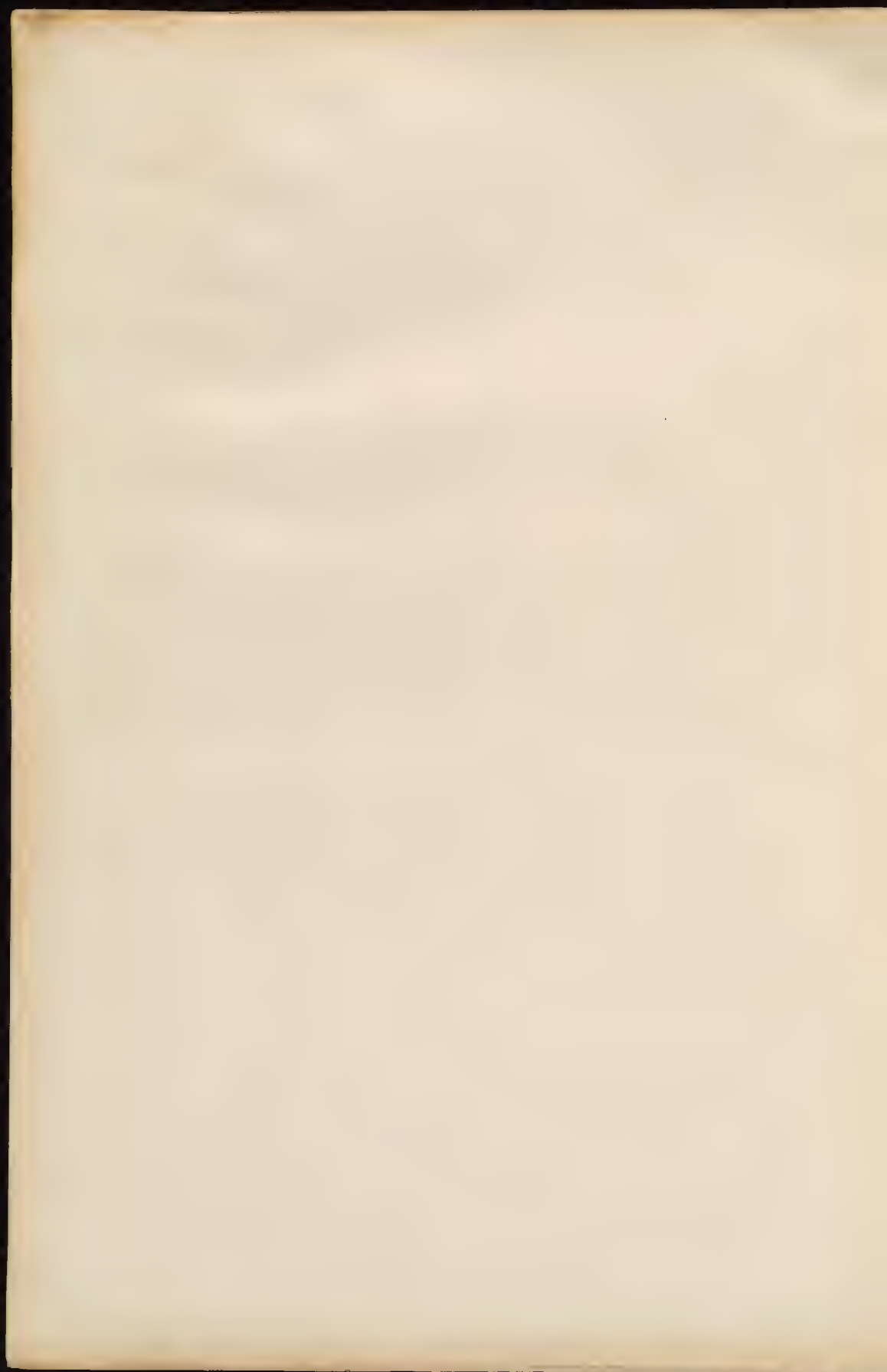




PLATE 148. PSALTER OF KING HENRY VI, FIRST  
HALF OF FIFTEENTH CENTURY

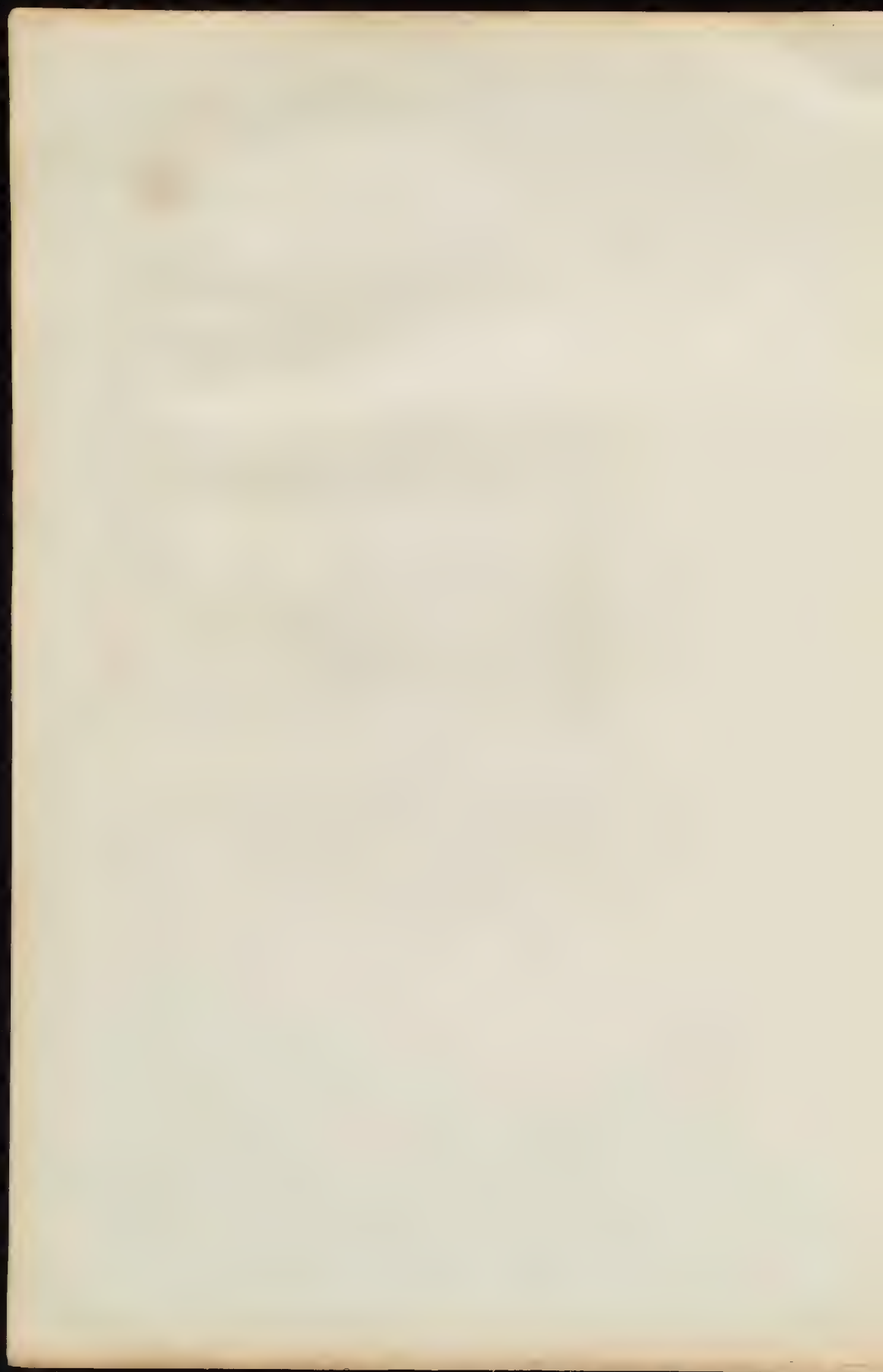
British Museum, Cotton MS., Domitian xvii



THE plate shows a page of a Latin psalter written upon 286 pages of vellum,  $7\frac{3}{4}$  inches long by  $5\frac{1}{4}$  wide, in a modern Gothic hand, fifteen lines to an ordinary page, the illuminated initials commencing each verse being rather small. Each page is enclosed in a border formed of gold leaves similar to the middle right-hand portion of the plate; the gold is extremely brilliant.

There are sixteen miniatures in the book, in five of which the crowned boy, seen in our plate, is represented. This child was for some time supposed to be Richard II. A note at the commencement of the volume, in the hand-writing of R. Cotton, states that it was originally in the possession of King Richard II, whose effigy is given in the miniatures of the crowned child, and the same statement occurs in the description of the volume of Plautus's *Catalogues*. But according to the date at the head of the lunar tables contained in the volume (*Anno Domini MCCCCXX*) this cannot be true, as Richard II was murdered in 1400. The pictures instead represent Henry VI, who was crowned at Paris in 1431 at the age of ten. This explains why he is attended by St. Louis in one of the miniatures and by St. Catherine, his mother's patroness, in another.

Our plate represents the young king kneeling before the Virgin and child, while St. Catherine stands beside him. Dr. Waagen, in speaking of the artistic style of the book, says: "The character of the writing and the pictures decide for the first half of the fifteenth century. The latter are most delicately painted in water colors, and breathe the spirit of the brothers Van Eyck, of whom John, the greatest painter of his age, was at that time at the zenith of his art. This Flemish origin is the more easily accounted for, as the Duke of Bedford, who was then Regent of France, and had the greatest influence in all the affairs of the young king, was married to Anne of Burgundy, sister of Philip the Good, Duke of Burgundy, and sovereign of the Netherlands, the great patron of Van Eyck. The delicacy of the heads is admirable."—(Quoted in *Palaeographia Sacra Pictoria*).





PSALTER OF KING HENRY VI.

First half of 15th century  
British Museum

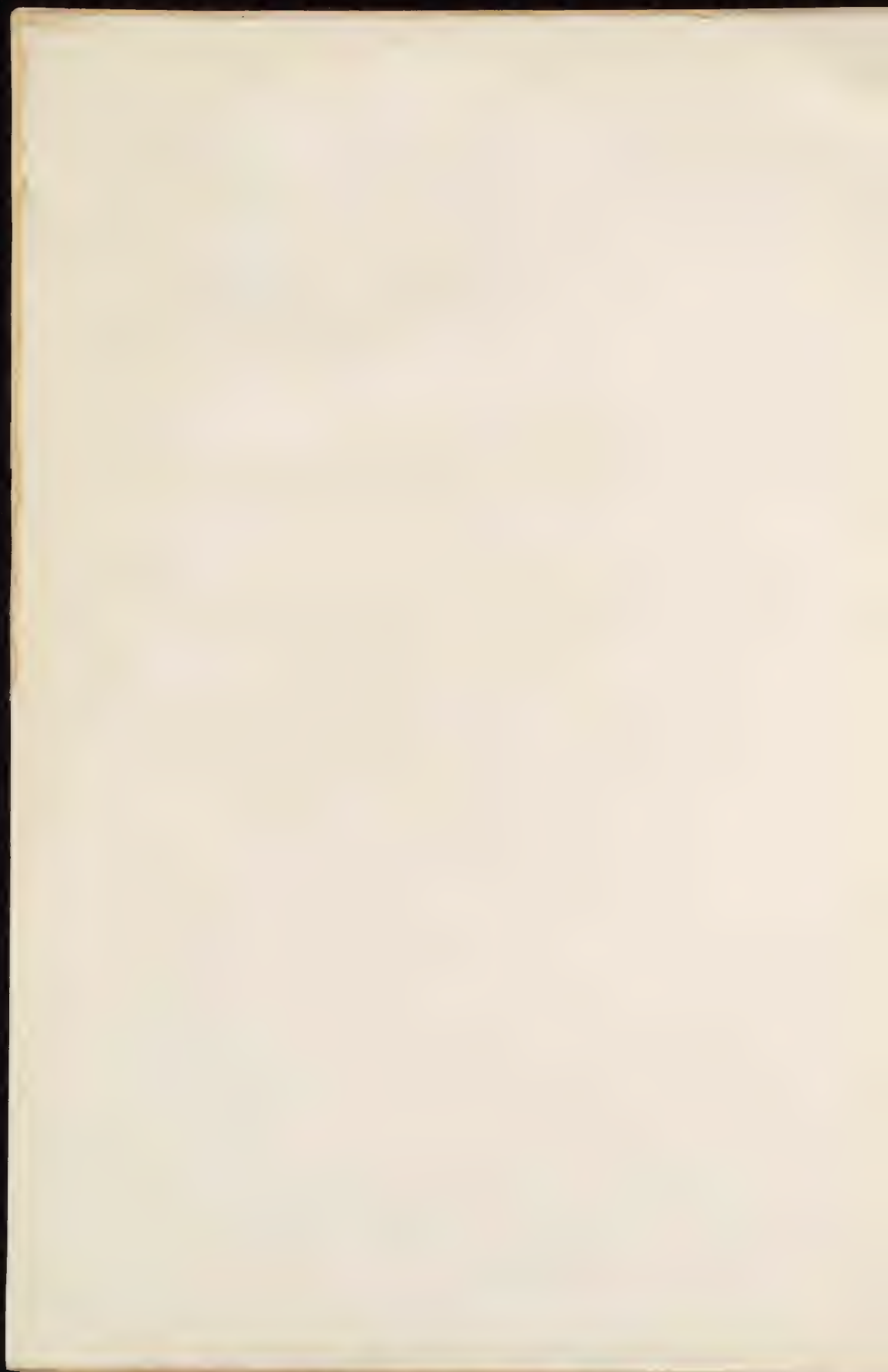


PLATE 149. PLUTARCH, ABOUT A.D. 1450

British Museum, Additional Manuscript 22,318

Ten of Plutarch's *Lives*, translated into Latin by Leonardo Bruni, of Arezzo, and others. Vellum, 240 leaves, measuring 13 by 9½ inches, with 27 lines in a page. Written and ornamented in Northern Italy about the middle of the fifteenth century.

The ornamentation of the volume is not complete. Each life should have been illustrated with two miniatures, the first being painted within a large initial letter at the beginning, and the other forming an independent picture at the end. But the miniatures of the last three lives have not all been executed, the life of Cato having the initial-miniature only, and those of Cicero and Demosthenes wanting both.—*Palaeographical Society*.

Written on white vellum in the careful minuscules of the Renaissance period, formed upon the models of the eleventh and twelfth centuries. Capitals compose the opening lines of each life, which letters are colored alternately gilt and blue, having pen-line ornamentation in red and violet inks. The coloring of the miniatures is most vivid, and gold is plentifully used in the details; silver also has been employed in some of the miniatures; these, however, have suffered by oxidation of the metal.



On the plate, the large initial *D* is in lake, worked with a moulding relieved with white. It represents the last scene in the life of Tiberius Gracchus, in which he is depicted touching his head to signify that his life is in peril. He is garbed in a violet robe, trimmed with fur, and blue hose; his hair is in gilt, as are the hair and beards of several of the other figures. The prevailing tints used in the garments of these last are vermillion, gray, blue and green. The buildings are mostly orange-colored, but the house in the middle background is white. The trees and sky are shaded in gold.

The plate reads:

Tyberius.

**D** E A  
G I  
D E  
E T  
C L  
E O  
M E  
N E

i.e. De agide et cleomene.

Agis, the eldest son of Archidamus, King of Sparta, excelled in virtue and dignity almost all his predecessors. Although a king, he lived a life of Spartan simplicity, and frequently said that his

only desire for a crown was because it enabled him to restore the laws and ancient discipline of his country. Cleomenes, who came to the throne some time after the death of Agis, followed in the latter's footsteps, and strove to increase the privileges of the people, thereby drawing upon himself, as Agis had done before him, the anger of the great and powerful.

Plutarchus was born at Chaeroneia, in Boeotia, probably about A.D. 40 or 50. The work which has immortalized his name is his *Parallel Lives of Forty-six Greeks and Romans*. These are arranged in pairs, each containing the life of a Greek and a Roman, followed by a comparison of the two men. The authorities he quotes are incidentally indicated in the lives themselves. He is said to quote two hundred and fifty writers.

The first edition of the *Lives*, in Latin, appeared at Rome about 1470, and the first in Greek at Florence about 1517.

Plutarch's other writings, more than sixty in number, are mostly of an ethical and historical character. A first edition was published by Aldus, Venice, 1509.





Tiberius.



GA  
GI  
DE  
ET  
CL  
EO  
ME  
NE

QUE DICENDA EV-  
NT SUPERVIS-  
ENAR  
KAVIMVS NING IN

...namque beatus et felix erat. Tunc abierat  
...etiam oppugnare. Tunc etiam supererat  
...etiam duobus. Tunc etiam duobus. Tunc etiam  
...etiam gloria ingenti. Tunc etiam  
...etiam supererat. Tunc etiam

PLUTARCH  
(ABOUT A. D. 1450)



PLATE 149a. ARISTOTLE, A.D. 1458-1461

British Museum.



UR plate represents a copy of *The Ethics of Aristotle*, a translation into Romance by Charles, Prince of Viana, son of John II of Navarre, made for his uncle, Alphonso V of Aragon and Sicily, from the Latin version by Leonardo Bruni of Arezzo. Vellum; 238 leaves, measuring  $12\frac{1}{4}$  by  $8\frac{1}{4}$  inches; with 25 lines in a page. Appended is the *Lamentation* of the prince on the death of Alphonso and the colophon states that the volume was written *ab Altadello, summi Aragonum et Navarre principis librario*. The date of the MS. must lie between 1458, the year of the king's death, and 1461, when the Prince of Viana died. The prince's library passed into the possession of Dom Pedro, Constable of Portugal, who was proclaimed king of Aragon in 1465. The MS. is recorded in the catalogue of his books. — *Palaeographical Society*.

It is written on fine white vellum, in quires of ten leaves connected by catch-words, in minuscules of Spanish type formed on the Italian hand of the Renaissance.

The first page of the prologue is highly ornamented and surrounded with an elaborate border, showing the prince's device and motto *bonne foy*. Each book has an elaborate initial letter, ornamented with vine-tendrils interlacings and other designs in the Italian style. The initial *D* on the plate is in gilt with edgings of gamboge, flowers and leaves in varying shades of red, blue and green; the spots are gilt. The interlaced design in the margin in white, picked out with red, blue, green and gold.

The plate begins:

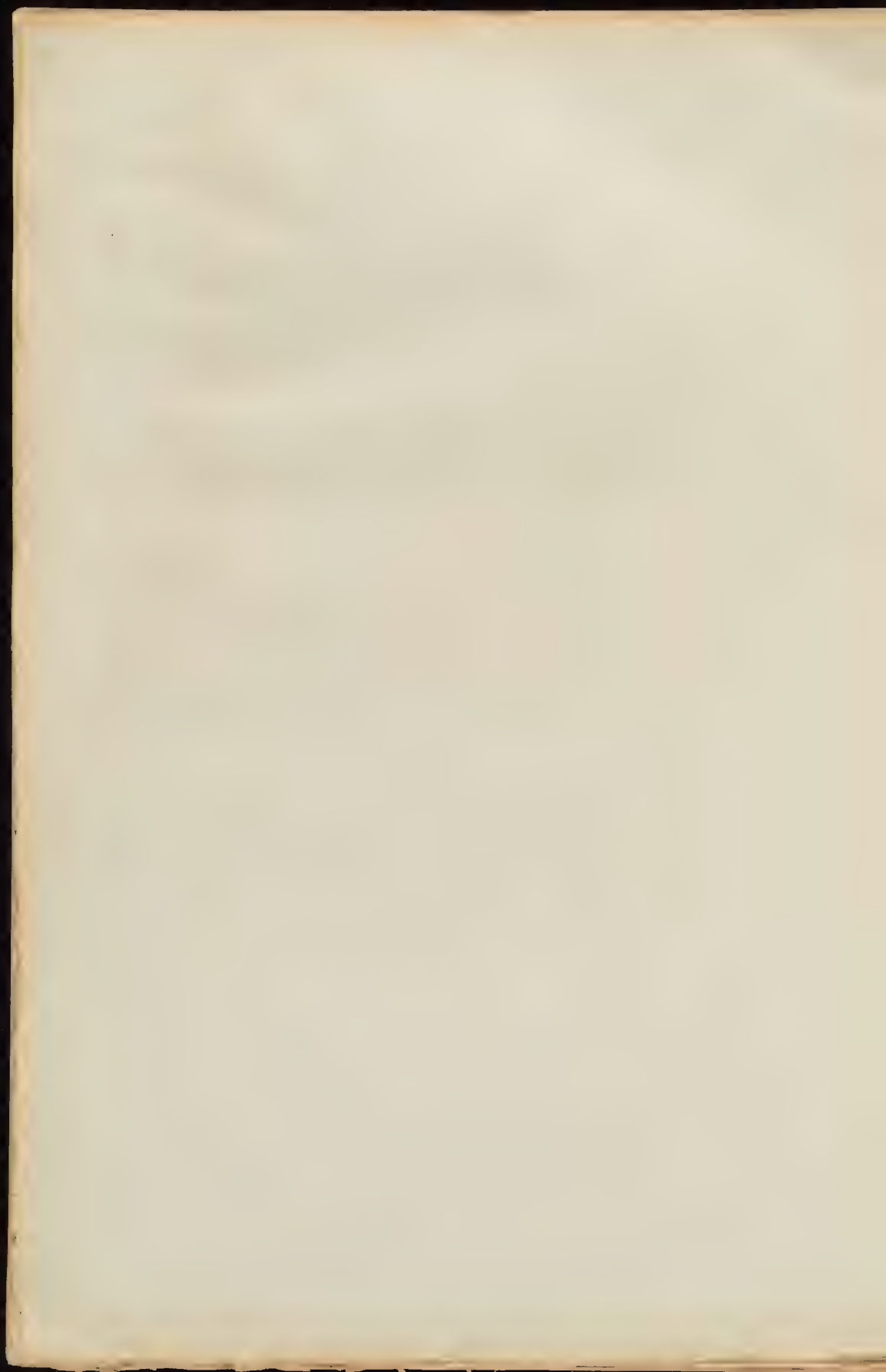
Septimo.

En este primero Capitulo tracta de tres  
Species en que todos los vicios e virtudes  
consisten son assaber delos vicios e malas co-  
stumbres el vicio la incontinencia e la bestia-  
lidad. E por la parte loable la virtud la continencia e la entera  
bondad. E introduze las opiniones antigas.

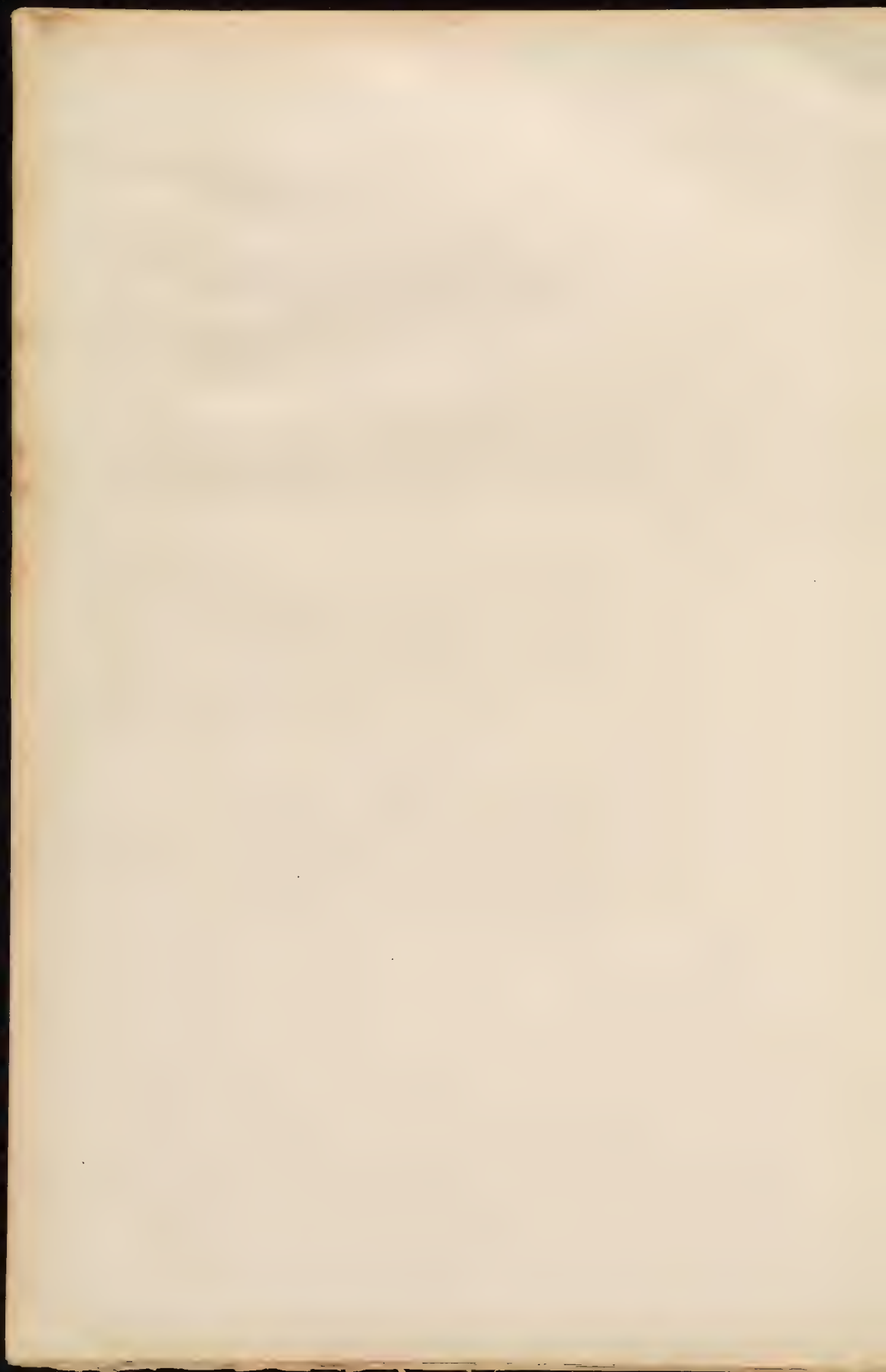
Aristotle, probably the greatest thinker and writer of antiquity, was born at Stageira, B.C. 384. In his seventeenth year he removed to Athens, where he became a pupil of Plato and later the founder of the Peripatetic School. His was an intellect in the highest degree penetrating, comprehensive and profound, but the different powers of his mind were so justly balanced, that he seemed equally fitted to excel in each of the various departments of thought. He was the founder of the science of logic, and brought it to such a degree of perfection that subsequent philosophers have built largely upon his foundations.

A very small portion of Aristotle's writings have come down to us, but sufficient to prove the universality of his genius.

The first edition of his works was published at Venice, 1495-98.



«...no deca 2do. de  
... que  
... el arper...  
... en el no adi





PLATES 150 AND 150a. QUEEN ISABELLA'S BREVIARY,  
A.D. 1497

British Museum, Additional Manuscript, 18,251

THE Latin Breviary of the Use of the Friars Preachers of Spain. Written on delicate vellum in a Spanish hand; richly illuminated and illustrated with numerous miniatures, some of them of peculiar beauty, by Flemish artists; 523 leaves, measuring  $9\frac{1}{4}$  by  $6\frac{1}{8}$  inches. The miniatures are enclosed within borders, generally of flowers and scrolls painted on gold or colored grounds. The ornamental initials of the lessons and prayers are also painted in gold, and are connected with small borders in the margin.

The arms of the family of Roias are introduced on folio 437 and in the adjoining margin is a Latin inscription, recording the presentation of the volume by Francisco de Roias to Isabella of Castile, Queen of Spain.

The miniature represents the three wise men of the East making their offerings to the infant Saviour. The kneeling figure in the centre—probably a portrait of D. Francisco de Roias—is by an artist of high order. The face is very highly finished.



The subject of the second miniature is St. John in the Isle of Patmos, writing the Book of the Revelation. He is painted with scroll in hand, looking upwards with a rapt expression, on the vision of the Woman holding forth her Child to the Angel who bears it to Heaven, whilst Michael and his angels fight against the dragon with seven heads. Below in the distance are represented the three horsemen who appear upon the opening of the first three seals. Their figures are reflected in the wet sands. The eagle with outspread wings stands by the side of St. John, who is clothed in a robe of deep crimson relieved with gold. The ground of the border is of gold.—*Palaeographical Society*.

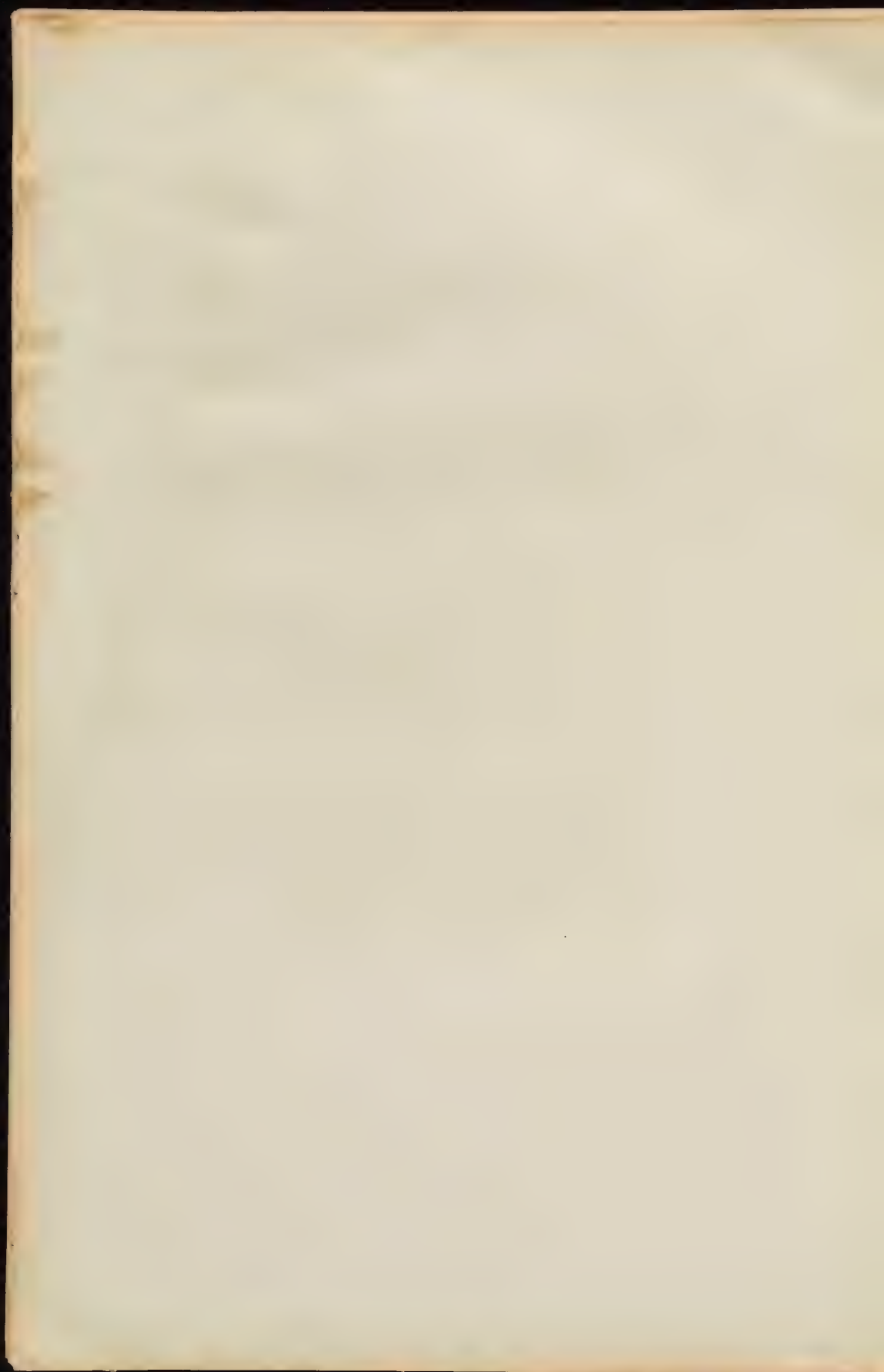
The term "Use" was applied to those forms of service which varied from the general in some slight details. The preface to the Church of England Prayer Book states that it was compiled with a view to abolish the different "Uses," in vogue at the time.

The lines on the first of these two plates begin :—

Ad vesp̄as Capitulum  
Surge  
illumi  
nare ie  
rusalem

The lines written upon the plate representing St. John in the Isle of Patmos read :—

Memoria de Sancto Johanne antiphona  
Ualde iohan  
hono res  
randus euuangelista  
est be qui supra  
atus.









QUEEN ISABELLA'S BREVIARY

A. D. 1497.

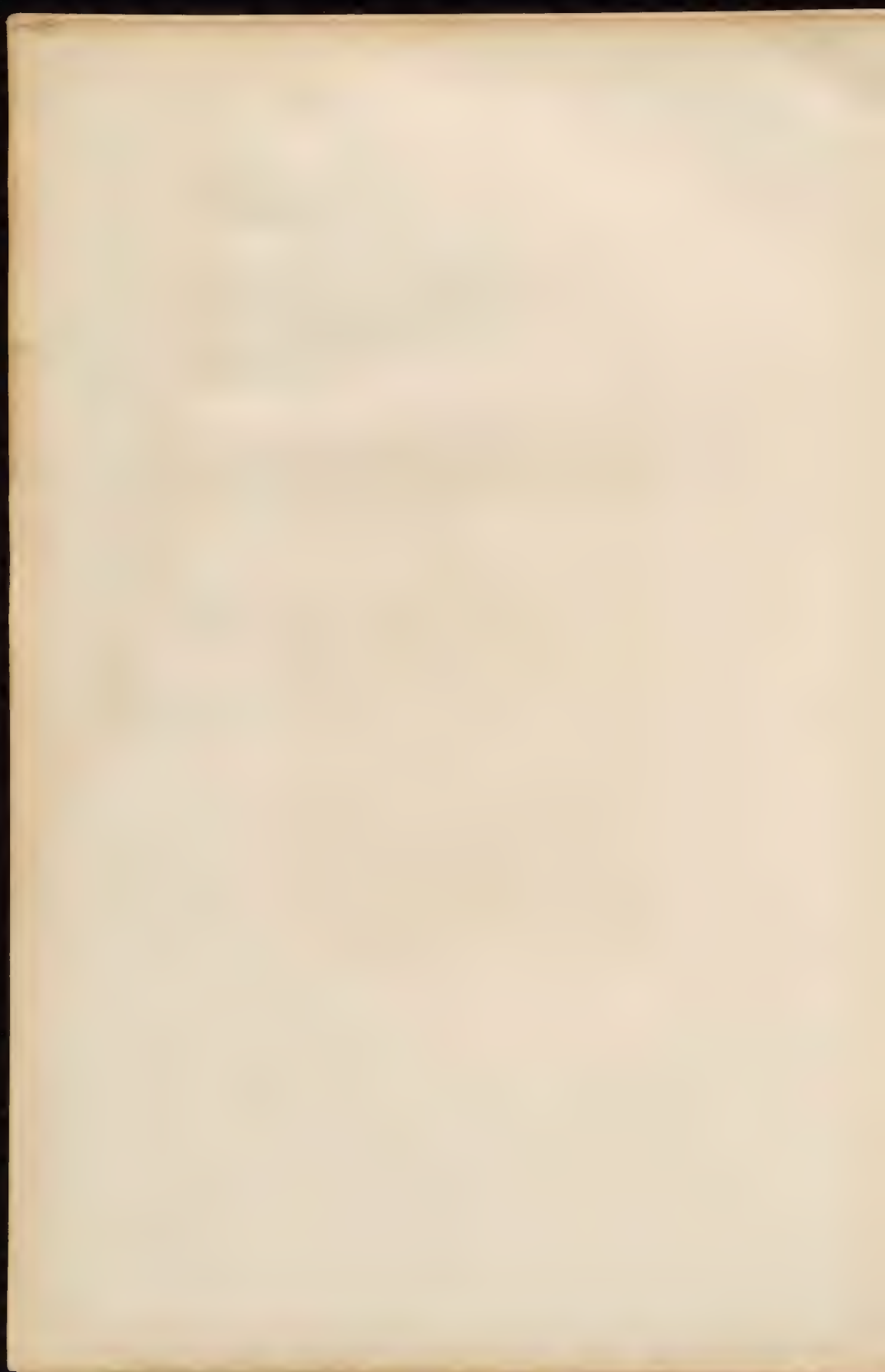




PLATE 1506. BREVIARY OF SANTA CROCE, ABOUT  
A.D. 1500

British Museum, Additional Manuscript, 29,735



REVIARY, in Latin, with calendar. Vellum; 188 leaves, measuring 14 by 9 $\frac{3}{4}$  inches, in double columns of 28 lines. In quires generally of ten leaves, ruled in pale red ink. Written in fine Italian minuscule hand.

Entries in the calendar show that the manuscript has belonged to the Franciscan community, which a half-erased inscription on the first page identifies as the convent of Santa Croce, of Florence.

The entry also in a conspicuous form of the *obit* of Gerardus Spetiarus *qui construxit capellam beati Antonii et altare beati Francisci*, seems to suggest a clue for discovering more exactly the date of the execution of the volume; while the occurrence of the arms of Riario, surmounted by a patriarchal cross, introduced into the border of the first page of the text (see plate), and again into an illuminated page on which the Office of the Cross commences, connects it with Fra Pietro Riario, a Franciscan, patriarch of Constantinople, who was created cardinal in 1471, and archbishop of Florence in 1473, and who died in 1474. That it was executed, however, after his death, may be inferred, apart from the late style of the ornamentation, from the fact of the arms being painted in outline only, on a black ground. It may also be concluded that it is of a later period than the year 1484, the date of the death of Pope Sixtus the Fourth, whose regulation respecting the festival of Saint Bonaventura is referred to in the calendar as *de mandato Sixti iiii<sup>ti</sup>*, an unceremonious form which would hardly be used during the lifetime of the pontiff. Judging by the character of the paintings and illumination, the manuscript may be assigned to about the year 1500.

On the first page of the breviary, represented in the plate, the design is more architectural in character. The ground of the compartments of the border is colored blue and crimson alternately, and that of the band dividing the columns of the text is green; the framework and general design are of gold. The escallops in the upper part of the border are light blue, and the festoons hanging beneath them are green. In the four medallions at the corners are represented the Evangelists, robed in red and green, and red and blue; in those on the right and left are St. Francis of Assisi and St. Bernardino of Siena. The large initials contain St. Paul in a white robe, tinted with purple, and heightened with gold, with a crimson mantle drawn over the knees; in his right hand a sword, in his left a gilt vase holding a plant.

In the miniature at the foot of the page the Virgin wears a dark blue mantle over a robe heightened with gold. The angel Gabriel has a red mantle over a robe of light blue; and his wings are yellow, merging into green touched with gold. The angels on the left are robed in white with a tinting of pale blue; one carries a mantle of green over the folded arms, and another, bending forward in adoration, wears one of scarlet. The background formed by the walls of the chamber is of a deep purple.—*Palaeographical Society*.

The lines read:

Incipit ordo breuiarii  
Secundum consuetudinem romane  
curie in primo sabbato de  
aduentu ad uesperas capitulum.

Investigations made along the lines suggested by the above quoted remarks of the Palaeographical Society, show that it may be possible to discover more closely the date of the writing of this MSS. The Chapel of St. Antony at Florence could not have been built before 1523, in which year Antony was canonized; and it does not appear to have been finished till 1589, when the saint's remains were deposited in what was apparently a newly erected chapel, very richly ornamented. The reference therefore to the death of the builder of the chapel would date the entry in the volume towards the end of the sixteenth century. As to the building of the chapel, students may consult Tommaso Buoninsegno, who in his *Descrizione della Traslazione del Corps di S. Antonio*, Florence, 1589, 8°, says that "Averardo and Antonio Salviati built a noble and handsome chapel near the Church of St. Mark," wherein the bones of the saint were placed.

But besides the Riario mentioned above there was his relative, Cardinal Raffaello Galeotto, elected cardinal in 1477, who died in 1521. He was Archbishop of Pisa, and being implicated in the Pazzi conspiracy, was imprisoned for some time in Florence. Moreover, this Riario was a patron of the arts, and was in the habit of paying for the repairs of any cathedral he saw needed such attention. It seems more probable, therefore, that the book was written between 1521 and the years just following 1559.

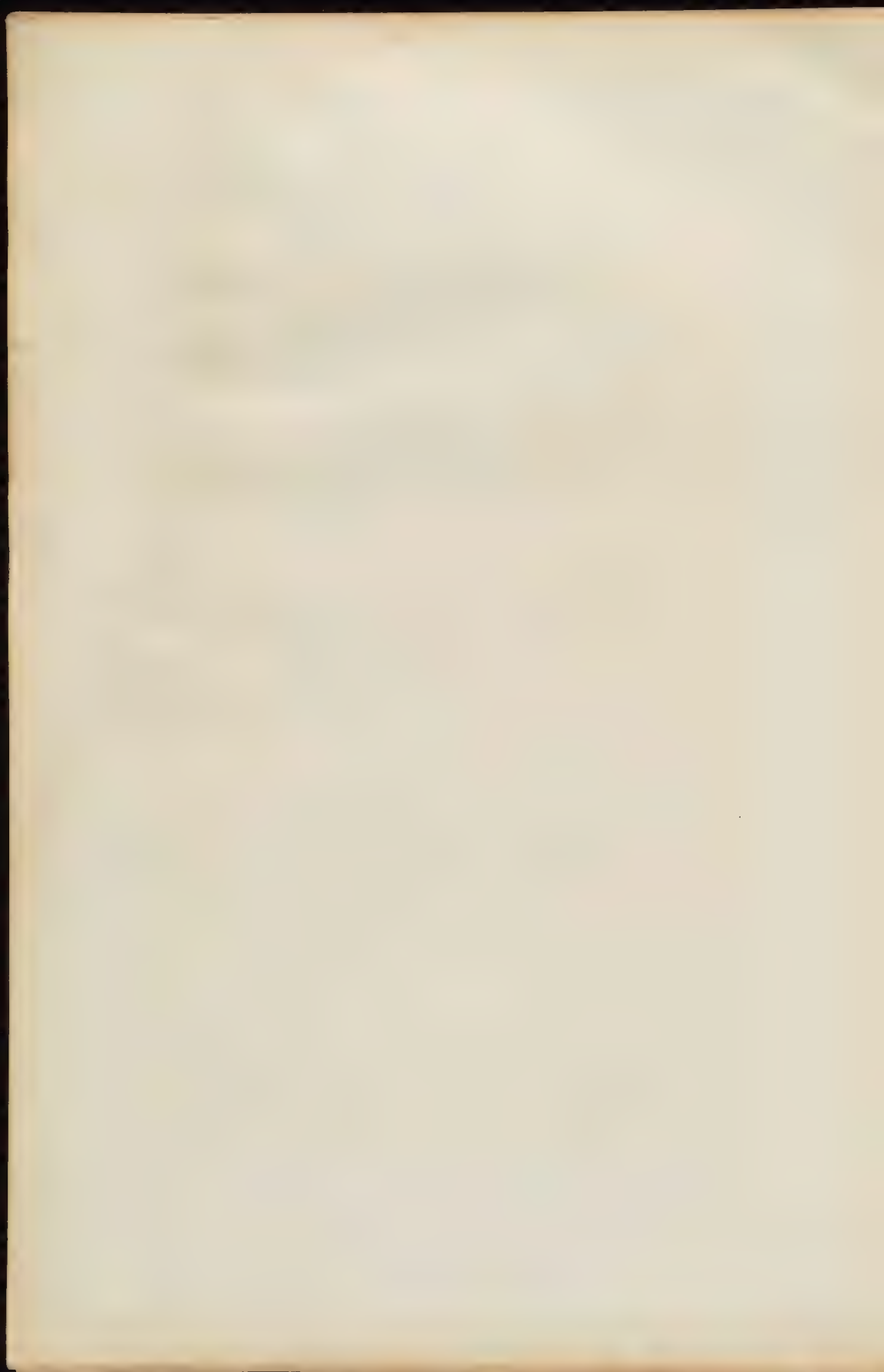






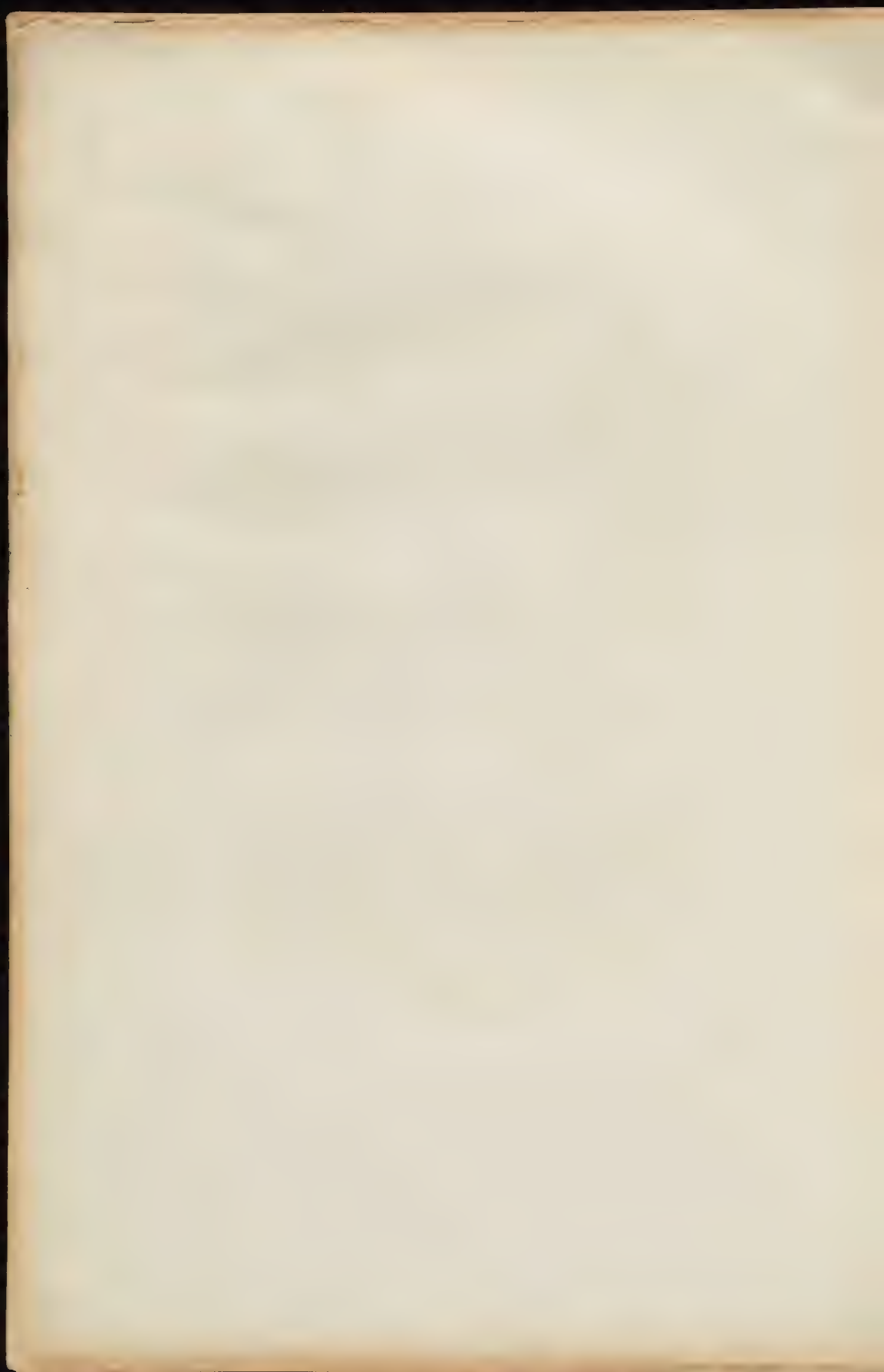
PLATE 150c. THE PRAYER BOOK OF LOUIS XIV,  
MIDDLE OF SEVENTEENTH CENTURY

Bibliothèque Nationale, Paris



UR manuscript is described in the *Illuminated Books of the Middle Ages* as being one of the latest specimens of the true illuminated missal. The style is that of the decorative art of the middle of the seventeenth century, as worked out (more especially by Le Brun and Le Pautre) in the palace and gardens of Versailles, and known in French artistic nomenclature as "le genre Versailles."

Although this is the prayer-book of the king himself it is not equal in style or brilliancy to other manuscripts of the same period, but it presents more variety in the ornaments and composition, and hence is a better example of the period. The illuminated books of this period contain miniatures executed entirely in one brilliant color, such as red, green or blue heightened with gold, and our manuscript contains some specimens of high artistic merit. The plate contains a portion of the Roman Catholic Church service, the capitals much in the style of the late Italian manuscript. The illustration at the top of the page represents the accusation of Susanna.







## THE PRAYER BOOK OF LOUIS XIV.

Middle of 17th century  
 Bibliothèque Nationale, Paris













